l. XVIII APRIL, 1928 No. 7

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THE JAPAN MAGAZINE

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THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

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H.I.H. Prince Chichibu, Imperial Patron of the British Society of Japan. At the right is the British Chargé d'Affaires, and at the left is Baron Gonsuke Hayashi, former Japanese Ambassador in London.

Mr. Sadao Saburi, leaving for London, where he will act as Chargé d'Affaires. At the right is Marquis Komura of the Foreign Office.

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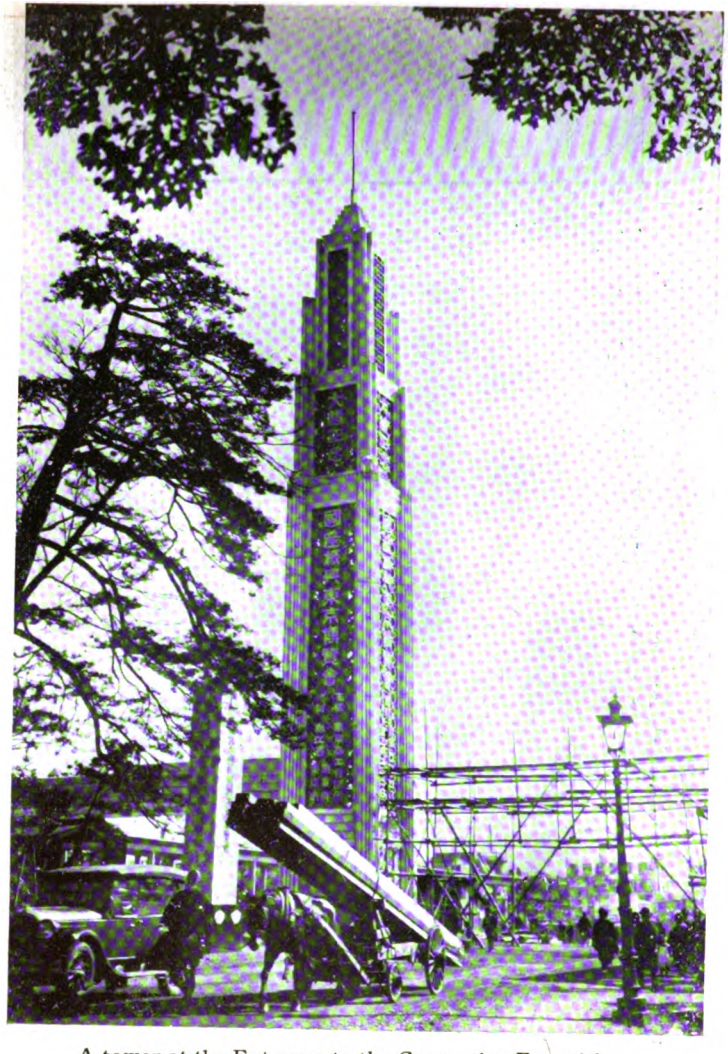

A tower at the Entrance to the Coronation Exposition.

The March Snow-storm in Ueno Park, Tokyo.

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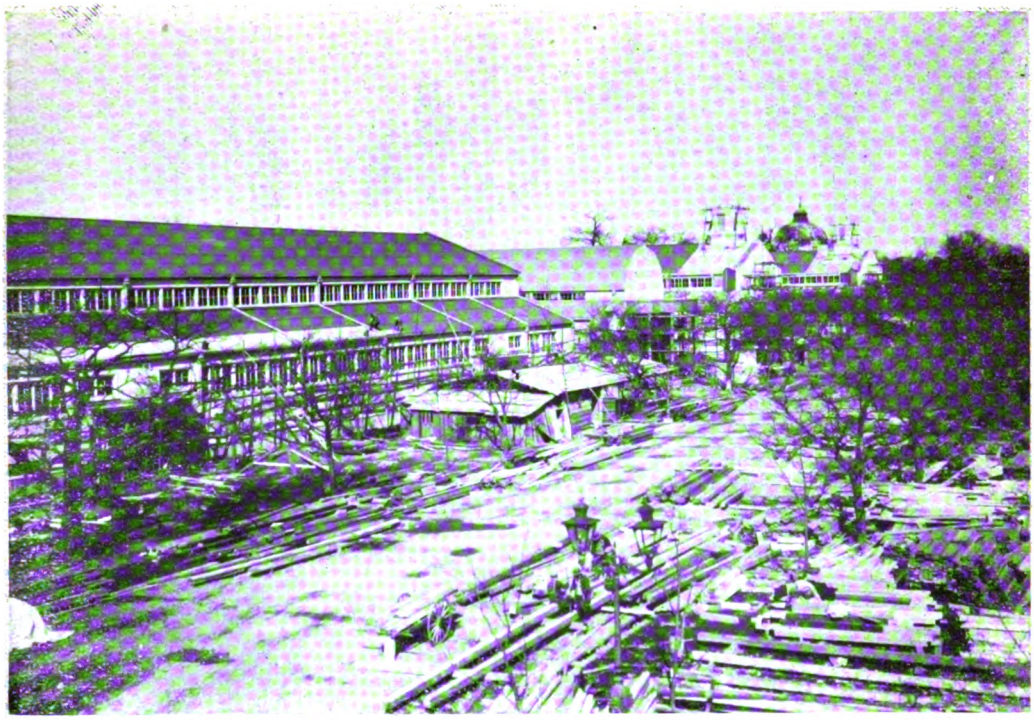

Buildings for the Coronation Exposition in Tokyo now going on.

An entrance arch of the Tokyo Coronation Exposition, 1928.

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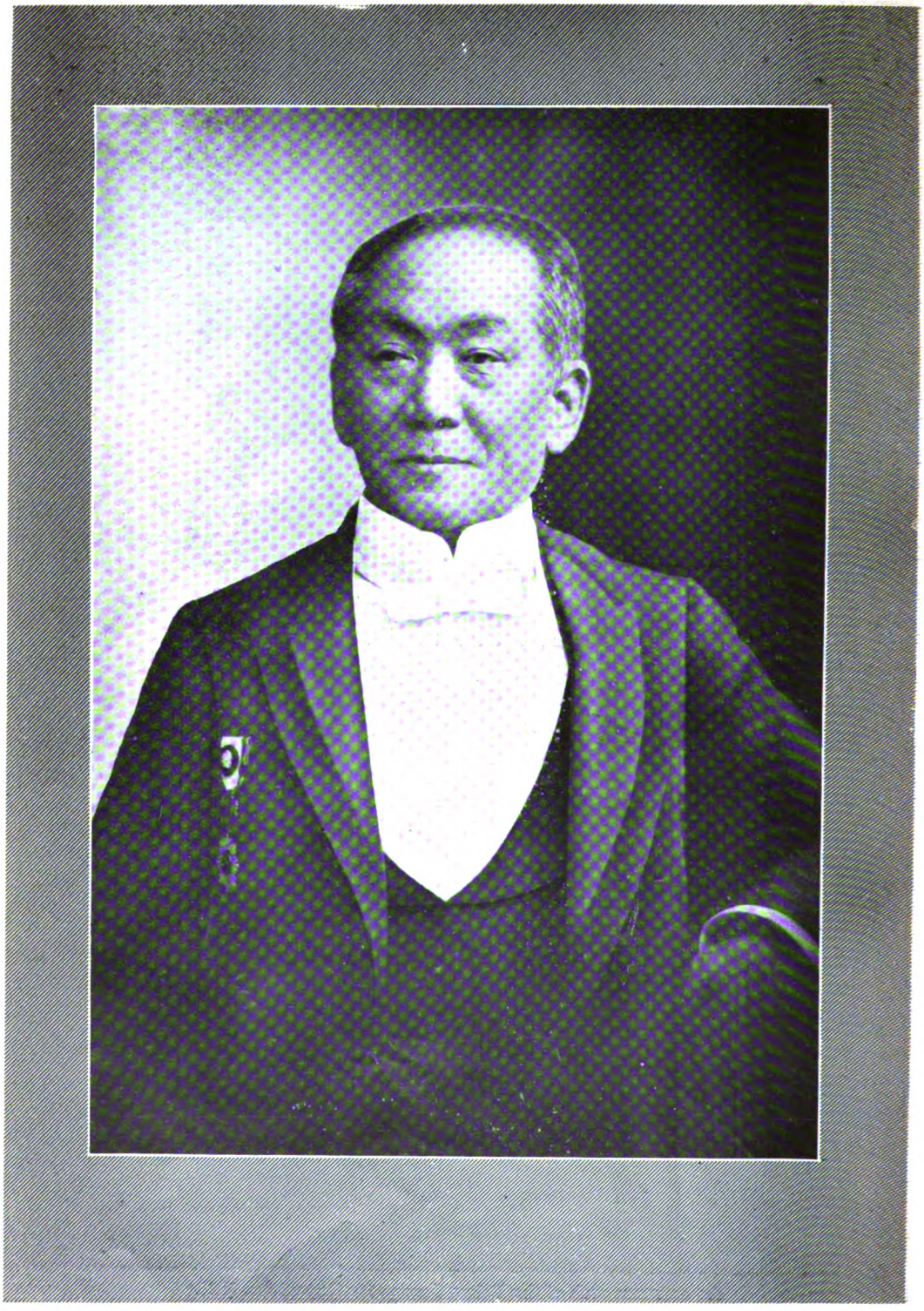

The "Beer King" of Japan, Mr. Kyohei Magoshi.

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THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

Vol. XVIII APRIL, 1928 No. 7

Japan's First General Election Under Universal Suffrage

THE sanction of universal suffrage, the Japanese people's enthusiastic desire for many years, yet pending so long, having encountered deadlocks in successive sessions of the Diet, at length passed both Houses in the 50th session on March 29, 1925, to go into operation from the following general election. The then Prime Minister was the late Count Kato heading the so-called Coalition Cabinet formed of three parties: the Kenseikai, Seiyukai and Kakushinto, allied for the purpose of upholding the Constitution, succeeding the bureaucratic or aristocratic ministry of Viscount Kiyoura. The ordinary general election was to take place in May, four years after the last election, but the new law's enforcement was infact earlier, that is, on February 20, as a result of the dissolution of the House of Representatives on January 20 this year.

In consequence of universal suffrage, the number of voters was increased by 9,001,000. While they numbered 3,000,000 under the limited election law, they have now increased to 12,000,000. These new voters may be regarded as mainly consisting of proletarians who have been emancipated from the restriction entitling to be electors only those who pay a direct national tax excceeding three yen per capital, according to the old legislation. The election campaign was an intense one because many candidates from the newly organized proletarian parties, on the basis of those new voters, had a lively contest with the already existing large political parties, Minseito and Seiyukai.

The candidates reached the large number of 968, compared with the number of members of the Lower House, 466. They were classified as follow in accordance with their parties:

Seiyukai	343	
Minseito	345	
Jitsugyo-Doshikai	31	
Kakushinto	16	
Labour-Peasantry	35	Proletarian
Social Popular	19	Proletarian
Japan Labour-Peasantry.	14	Proletarian
Japan Peasantry	10	Proletarian
Local Proletarian	2	Proletarian
Independents	145	

About February 10 these candidates made their appearance in full force. As they were busy in arranging the necessary funds for carrying on their campaign, some of them were late in getting official recognition of their respective parties as candidates, and were interrupted by

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[illegible] other [illegible] [illegible] [illegible]

various other circumstances, so that out of the one month's time from the dissolution of the Diet up to the opening of the ballots, they had only half a month left on an average to devote themselves to the compaign after having finished formal registration. All the more furious was the struggle for this reason. Especially because of the now wider scope of their constituencies activities was necessarily, the sphere of their widened, which caused their work to be all the harder. On the other hand, however, as the door-to-door visits to electors which had formerly been made by candidates under the old law is now strictly prohibited, and the weapons of the candidates were public speeches, the distribution of literature, and propaganda by means of posters, etc. This was one of the features of the election campaign. Verbal battles were most frequent. For instance, the eighty-eight candidates in the seven constituencies in Tokyo Prefecture held 4,008 political meetings. Individually, one man had one hundred and six of such meetings, heading the record, being followed by ninety-four and eighty-three of other candidates.

The result of the voting was as follows, classified by political parties:—

Seiyukai	222
Minseito	213
Jitsugyo-Doshikai	4
Kakushinto	3
Social Popular	4
Japan Labour-Peasantry	2
Labour-Peasantry	2
Independent	16

Although the Seiyukai, the Government party, gained the largest figure, its margin over the Minseito, the Opposition party, of only nine votes, does not secure it a majority in the Lower House. In consequence the Government is reported to be doing its utmost to get the support of the Independents. This is a vital question for the Government, and the attension of the other political parties is concentrated on the attitude taken by the Tanaka Cabinet.

The number of those who waived their right of voting was relatively low, much lower than had been anticipated. The highest percentage of abstainers was shown by Yokohama: 35.5%; then Osaka 28%; and Kyoto 29%. In Tokyo, it was a little over 24%. When compared with the 34.6% of abstainers in the last election for the Prefectural Assembly the general election showed a satisfactory result. These figures in Japan compare favorably with those of the general election in England, with abstainers, coming to 42%; in 1918; 43% in the United States in 1920; 38% in France in 1919.

Turning to the proletarian parties, it is surprising that such success was realized by the Social Popular, Japan Peasantry, Labour-Peasantry and Japan Labour-Peasantry Parties, which the Government and its exponents had made light of, though resorting to oppressive steps against them. Eight candidates from these proletarian parties were returned to the Diet, thus establishing their solid foundation in the Lower House. This fact is considered quite a blow to the old fashioned parliamentarism which threatened the free operation of the Constitution, and it can be safely expected that, despite the few seats they occupy, these proletarian members will constitute a stern censorship in

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the house against the Government and the other members representing the bourgeoisie. That the proletarian candidates obtained relatively many votes and that all the proletarian parties made a stubborn fight, despite their votes were not enough, must have been an eye-opener to the larger political parties as to the strength of the newly organized parties representing the proletarian class. As a matter of fact, the full expression of this newly created power will be realized only after several further general elections.

The first election under the new system showed that the country's politics are still under the sway of the old parties, which won such an overwhelming vistory. However, it must be admitted, in the meanwhile, that it was due to the influence of the new proletarian parties that the greater part of the Independent condidates were defeated, because of their ambiguous policies.

Regarding infringements of the Election Law, in comparison with the old law, the new law for the control of general elections is very minute and rigorous, as a result of which up to March 2 violation cases involved 2,992 men, out of whom 1,931 were prosecuted, while 1,061 were released. They are classified into 365 supporters of the Seiyukai, 1,065 of the Minseito, and 501 others. The Government authorities are being criticized for their alleged partiality to their own party, in view of the fact that only a few of the Seiyukai men were prosecuted in comparison with the Minseito and other Opposition men. It is alleged that the Government oppressed the opposition at all costs with the object in view of enabling the Government party to secure a majority in the House, laying more stress upon the maintenance or downfall of the Cabinet than upon the greater significance of the first general election under universal suffrage.

The following table shows the votes obtained by the respective parties:—

Ballots, total	9,972,201
Percentage of abstainers, average	19.9%
Valid Votes	9,821,479
Votes for Seiyukai (Government)	4,236,667
Votes for Minseito (Opposition)	4,269,551
Votes for Kakushinto	88,980
Votes for Jitsugyo-Doshikai	166,024
Votes for Labour-Peasantry	186,744
Votes for Social Popular	106,968
Votes for Japan Labour-Peasantry	85,011
Votes for Japan Peasantry	41,644
Votes for Local Proletarians	31,330
Votes for Independents	608,562

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Genre Pictures and Representative Paintings

(2)

4. Hishikawa Moronobu and His Descendants

IKKINGA Moronobu painted the printing of texts and [illegible] was [illegible] and he was called Yamato after [illegible]. He was born in the town of Ikeda, Bōshū, which is in Awa province and belongs to Yedo, he acted as an art producer, in which capacity, [illegible] to be chosen [illegible] and became settled in Yedo where he made [illegible] a painter. He later studied [illegible] and made a name [illegible] in Kyōhō [illegible].

His [illegible] was purely Japanese and he studied [illegible] a master of Yamato [illegible] style, which was [illegible] his productions. The [illegible] application.

He [illegible] the tradition of Tosa [illegible] [illegible] in his early [illegible] in his [illegible] and produced [illegible] many pictures which [illegible] pictures at the Hōjō [illegible] [illegible]. He removed the old [illegible] adding and [illegible] [illegible] which may be called [illegible] pictures in the true meaning. He [illegible] worked a great [illegible] [illegible] [illegible] and in each being a [illegible] picture. In the [illegible] [illegible] [illegible]

Genre Pictures and Representative Painters

(2)

4. Hishikawa Moronobu and His Descendants

HISHIKAWA Moronobu originated the printing of genre pictures and popularized them. His real name was Kichibei and he was called Yuchiku after saving his head. He was born in the town of Hodo, Boshu, which he left in his youth and coming to Yedo, he acted as an embroiderer, in which occupation, he painted figures to be embroidered and became skilled in it, which afterwards made him a painter. He later printed his pictures and made a new departure in that direction.

His style was purely Japanese, and he called himself a painter of Yamato or a Yamato painter, which was printed with his name in his products. The fact illustrates his high aspiration.

He mastered the technique of Tosa pictures and also studied the Kano style, and his greatness lies in his completion of a new and special form of genre pictures. After him, many persons studied his pictures, and at last the Hishikawa school was established. He renovated the old style of genre painting and brought into existence what may be called genre pictures in the true meaning. In other words he rendered great services in developing and completing those in the Keicho and Kanyei eras and in establishing a school of genre pictures. Another thing that made him prominent was that he originated as stated before the printing of these pictures, which is greatly to his credit also. Most noteworthy among his works are rolls of pictures of brothels and plays, held by the Tokyo Imperial Museum.

His style swayed the world of pictures in his age and his school became very prominent. But few of his descendants distinguished themselves as much as their ancestor. His eldest son Morofusa had some ability, but he was not lionized, as his name was obscured by the great name of his father. Furuyama Moroshige was his greatest pupil. At first, this man signed himself as Hishikawa Horoshige, but subsequently, his signature was changed to Furuyama Moroshige or Furuyama Tarobei Moroshige, Furuyama Tarobei being his original name. Other noted painters of the school were Furuyama Moromasa, Hishikawa Morotane, Sugimura Masataka, Ishikawa Ryusen and Tamura Suio, besides whom Yamazaki Ryu, a woman, excelled in ability. Her name was known from her childhood. She painted from the age of about 6 and her works done at the age of 11 to 14 are admirable.

5. Plays and the Torii School

Genre-picture painters depicted the pleasures of the people, as their purpose was to describe plainly every phase of the world. Plays rose in Kyoto and were introduced then into Yedo. As soon as they were so introduced, they became

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very popular, and pictures of plays very fashionable. Portraits of actors also were painted, and an effective method of depiction of distant views was thought out. Painters of these new subjects mostly belonged to the Torii school, and they painted for the benefit of plays. This school has been bound up in plays since the old time of the Genroku era. It was founded by Torii Kiyonobu and his father Torii Kiyomoto.

Torii Kiyomoto was an actor in Osaka, and later he painted posters of plays. In the 4th year of Teikyo (1687), accompanied by his family, he came to Yedo, where he lived by painting. In the third year of Genroku (1690), he painted posters for the Ichimura Theatre, and they met the taste of the Yedo people. Thereafter he made a living by painting play posters. He died at the age of 58 in the 15th year of Genroku (1702). It is impossible to discuss his style and ability, as there are few of his products left to-day. The chief features of the Torii school must, therefore, be described from paintings by his son Kiyonobu.

Torii Kiyonobu learned painting from his father and followed the family business of poster painting and the painting of portraits of actors. His style was at first influenced notably by the works of Hishikawa Moronobu, but when he came to paint actors, he originated his own style, independent of the Hishikawa style. In a word, his pictures are vigorous and energetic which suited the taste of the people in the Genroku era, being very effective in drawing and weighty in colouring, and giving a grand impression. The so-called gourd-like feet and earthworm-like crawling outlines of figures of the Torii school were invented by Kiyonobu and are a proper way of drawing posters of plays, for these posters being hung out high over the theatre entrance and being looked up at from the ground, had to be painted in a manner considerably different from an ordinary style, and Kiyonobu's style fitted it rightly. He died at the age of 66 in the 14th year of Kyoho (1729).

He was succeeded by Torii Kiyomasu, who is variously called his son or his younger brother. There are no posters of plays, painted by them, left to-day, and we have, therefore, very little material for proving his ability. He exhibited his skill in painting prints by a very effective way of drawing, which may seen from his pictures of warriors. The characteristically vigorous style of the Torii school was perhaps more completed at the time of Kiyomasu. It is the best style of depicting most properly warriors' roles. It must not be forgotten, however, that he painted ordinary pictures such as of actors, beauties, flowers, birds, warriors, the god of fortune, etc. by using a soft and elegant technique. He also had a turn for literature, and wrote books with his own illusttations. He died in the 13th year of Horeki (1763). Kiyomasu was succeeded by Torii Kiyotada, and later, the Torii school was kept up by Torii Kiyoshige, Hagawa Uzushige, Torii Kiyotomo, Torii Fusanobu, and Torii Kiyoharu in the order named, and Kondo Kiyoharu, Kondo Katsunobu, Katsukawa Terushige and Kishikawa Katsumasa also received influence in their painting from the technique of the school.

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6. Portraiture of Courtesans and the Kangetsudo School

The fashion of portraits of actors was followed by those of courtesans as a natural tendency. The Kaigetsudo school was the first to paint in this direction. As the demand for the paintings was not so large as that for those of actors, they were not printed at first, although the prints were made later by descendants of the school and were pretty well sought after in the Shotoku era (1711-1715). It is unknown who was the founder of this school. Some works left to-day are signed with the name of Yasunori, who was evidently a leader of the school. He was exiled in the Shotoku era.

Pictures of this school are simple in composition, showing one courtesan, or one attend by a little maid; and the features are common and have no peculiarities of their own. But their clothes have a diversity of interesting patterns and show signs of the great labour taken by the painters; who evidently attempted to attract public notice by the garish colouring. A chief characteristic of the pictures is the strong lines with which the clothes are drawn, and Yasunori used particularly those lines. But these strong lines give no impression of incompatibility with the tender features and figure of the women. This is another characteristic feature of the technique, making it interesting. Kaigetsudo Norihide, Norishige, Noritatsu and Noritane might have been Yasunori's pupils.

7. The Miyagawa School, etc.

All these men mostly made it their chief object to sell their paintings and they were very skilled. When prints came into fashion, however, their making looked like their real vocation, and their painted pictures became subordinate. However, painters never made prints, such as Miyagawa Nagaharu and his pupils.

Miyagawa Nagaharu came to Yedo from Miyagawa-mura in the Province of Owari towards the end of the Genroku era (1688-1703). At first, he learned the painting of the Tosa school and then of the Hishikawa school. He was most skilled in portraying beauties. After the death of Hishikawa Moronobu, none could match him in painting and colouring among genre-picture painters, and he had very few to match him even among those coming after him. He died at the age of 71 in the 2nd year of Horeki (1752). His great pupils were Shunsui, Choki, Issho and Seiko, of whom the first named had the famous Katsukawa Shunsho among his pupils.

Kawamata Tsuneyuki and Kawamata Tsunemasa were painters outside the Miyagawa school who did not paint prints, too, and there are some splendid works left behind them.

Besides the *ukiyoye* painters in Yedo in the middle Tokugawa period, one most distinguished genre painter was Hanabusa Itcho. His real name was Nobuka Taga. In the sixth year of Kanbun (1666), he came to Yedo, where he learned painting under Kano Yasunobu and attained great proficiency in painting genres. At first, he signed Nobuka or Temaro. Later, he shaved his head and called himself Choko. With his superior designs and excellent style, he at last established a school. It is said that he was expelled by his master Yasunobu, whose anger was aroused by his painting in his own

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manner without following the master's style.

He was a man of many accomplishments. He wrote a good hand. He learned *haikai* from Basho and formed a friendship with Kikaku and Ransetsu, famous composers of *haikai*. He was familiar also with music. In December, the 11th year of Genroku (1698), he was banished to a remote island. The name of the island is unknown, but it was either Hachijo-jima or Miyake-jima. He remained there for twelve years and was then released in September, the sixth year of Hoyei (1709), when his name was changed to Hanabusa Itcho. He died at the age of 73 on January 13, the 9th year of Kyoho (1724).

8. Genre-Paintings in Western Japan about the Genroku Era

In Kyoto and Osaka, in which new genre painting took origin, no improvement was introduced since then in the style, quite in contrast with the great progress in Yedo. Those why were comparatively noted among the local painters were Hinaya Rippo, Genzaburo, a raised lacquerware maker, Shogoro, Yoshida Hanbei and Hasegawa Choshun. But one of them was equal to some of their contempories in Yedo. Subsequently, Nishikawa Sukenobu appeared and he completely transformed things in the world of genre-painting in Western Japan.

Nishikawa Sukenobu coming from Kyoto, learned the painting of the Kano Tosa schools, and afterwards, he invented hie own style and established a school, the Nishikawa school. Just at that time, there were in Yedo Torii Kiyonobu, Torii Kiyomasu, Miyagawa Choshun and Okumura Masanobu, whose works gave an influence to Sukenobu's paintings, until he created a school, into which he adopted the merits of the Hishikawa school, too. He was called Jitokusai-Bunkado. He was skilled in painting pictures not to be printed, being able in brush treatment and showing a style of his own in colouring. His description of beauties was unexcelled by any of his comtemporaries. He could only rival the foremost genre painters in Yedo among those in Western Japan. His making of many picturebooks is worthy of special mention. In his days, the art of engraving and printing was much advanced, and his picture books were finished very well. Women were very admirably depicted by him and it is noteworthy that his style influenced painters not only in Western Japan but in Yedo. He died at the age of 81 in the 1st year of Horeki (1751). His school had great influence in Kyoto. He was succeeded by his son Suketada. His style resembled his father's and also he made many picture-books. Among Sukenobu's pupils the most noted were Nishikawa Sukehiro, Nashimoto Suketame, Kawamura Toyonobu, Kawashima Shigenobu, Inouye Kageto, Terai Shigefusa, Takagi Sadatake, Hasegawa Mitsunobu, Shimokawabe Shusui and Nishikawa Sukeharu.

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Lyon's Mapoushi

"Brewery Dog" of Japan

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Kyohei Magoshi

" Brewery King " of Japan

THE Dai-Nippon Brewery Company, with the authorized capital of Yen 40,000,000, of which Yen 27,000,000 is paid up, the largest concern of its kind in Japan, was founded in 1906 as a result of the amalgamation of three brewery corporations: the Nippon Brewery Company, the Sapporo Brewery Company, and the Osaka Brewery Company, of which the second mentioned first started beer brewing in Japan in 1877. The larger part of the beer consumed in this country is supplied by the Dai-Nippon Brewery Company, and large profits are gained by it, consequently, showing since the first half-year of 1918 the high dividends of 30 per cent.

Despite the hard times, this corporation is aloof from the depression with over Yen 30,000,000 in cash stored in the safe of the head office at Meguro on the outskirts of Tokyo. On the occasion of the last settlement of accounts the Dai-Nippon Brewery Company published its plan of distributing the large amount of money thus kept in the safe for many years, among the shareholders. According to that plan, a special dividend of 200 per cent. is to be made to each shareholder simultaneously with the payment of the usual dividend of 30 per cent. at the time of the settlement of accounts for the next fiscal half-year. Such an unprecendented payment of dividents is of as much satisfaction to the shareholders of this company as if New Year Day came together with the Feast of Lanterns, so to speak. In view of the huge amount, no wonder the matter is the subject of talk in the economic circles of the country, so afflicted with general slackness.

The president of this company so generous and broad-minded in dealing with the shareholders and who is thus making himself so popular in the business world of Japan is Mr. Kyohei Magoshi, who is eighty-five years old.

Mr. Magoshi is from Okayama Prefecture in Western Japan. He was born in the 1st year of Kôka (1844). In his boyhood he was named Jinzaburo. When twenty years of age he was apprenticed to the Magoshi family, among his relatives, who were running a hotel called Harima-ya near Kawaguchi in the city of Osaka. In those days this hotel was very popularly known, having feudal lords of various clans as its guests and purveyor to several in addition to the hotel business. As his adoptive father and mother retired from the headship of the family and from active life, Mr. Magoshi married and succeeded to their business as the second head of the Harima-ya Hotel and began to devote himself faithfully to the business. He used to go to Kawaguchi, then a flourishing trading port, by himself, to bring in guests. On the other hand, he made a daily call at the town magistrates' office and took a hand in law-suits.

The ambitious youth was unable to be content with being proprietor of an inn. He made up his mind to come to Tokyo with his family. Soon he was fortunate enough to be employed by the Mitsui Bussan Kaisha which had already begun

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to rise above the common level in the foreign trade of Japan. Mr. Magosh was faithful in his duties, and his sincerity was soon recognized by the directorate; his promotion was rapid, being made within a few years one of the managers; it was not long before he reached power in the business circles of the country. He later founded the Dai-Nippon Brewery Company, with himself as its president, and now is regarded as the "Brewery King." Scores of years ago he was elected to the House of Representatives, and he was nominated by Imperial order a member of the Upper House in June, 1924. In recognition of his services in the Russo-Japanese War the fourth order of the Sacred Trearure was conferred upon him, and he was later granted Court Rank, fifth Junior.

From a hotel runner to "Beer King" of Japan! Mr. Magoshi's name thus is prominent is the list of Japan's self-made men.

The even tenor of his life is not adorned with episodes seen in the lives of other successful business men, and he has been lucky enough to encounter no adversity in the course of his successful life.

This veteran man of enterprise is widely known as a man about town, but the other side of his personality, which has brought him success, lies in strong determination and sturdiness. He does not yield when reason and justice are with him. He was serving the Mitsui Bussan Kaisha as manager of its Yokohama branch some five decades age. During those days extraterritoriality for foreign residents in that commercial port was not yet abolished, and foreign merchants displayed arbitrary behaviour. According to one story, the Mitsui firm had sold about Yen 300,000 worth's raw silk to a certain foreign trader. Soon the transaction was followed by a sudden decline in the price of raw silk, with a loss to the foreign buyers.

They are said to have pretended that the goods they had bought from Mitsui were inferior to samples and refused to pay for them. Mr. Magoshi requested payment in vain, nor did they agree to return the merchandise. He at last became indignant.

He changed his foreign clothes for Japanese, and rushed to the foreign firm, with a fine sword by Kunimitsu having a blade one foot seven inches long. He saw the foreign merchant in charge to whom he said in a rough tone:

"Now I've come for getting something out of you."

As he uttered these words he advanced a step. This frightened the foreigner who jumped from his chair and thrust his right hand into his pocket, perhaps to take out a revolver.

At this moment, the sword flashed in the air and struck the back of the chair which it cut in two.

The dispute was immediately solved by Mr. Magoshi's action, the foreign dealer paying the price of the goods in full on the spot. From this episode it may be judged that the present successful position he has attained is due to his force of character.

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memory

Song of the Yalu River

ŌRYOKKO-BUSHI (Song of the Yalu River) is a folk melody of national fame, which has been sung by nearly every person in the country, although it is going out of fashion now.

There is an interesting story of the origin of the song. The Yalu River is the biggest stream in Korea, which flows along the frontiers of Korea and Manchuria, rising at the foot of the White Head Mountain, a volcano 10,000 years old and 8,600 feet above sea-level which lies in the centre of the Chohaku Mountain range, and falling in a south-western direction, until it empties into the West Korean Bay.

To speak of the Yalu River, it is necessary for us to go back to the Japan-Russia War. The river was once involved in an international question. There are great forests lying along it which were the source of international trouble.

In 1902 or 1903, a company was established by the Russian Government authorities, known by the name of the Russian Lumber Cutting Co. of the Orient, subscribed to for millions of rubles by the Court and Imperial family of Russia, and the Korean Government, in defiance of the protest of the Japanese Minister, granted a concession to the company for the cutting of forest on an extensive area along the river, under the pressure of the Russian Minister. Soon, a Russian village was built on the river. Viceroy Alexieff sent men from the Port Arthur garrison to protect the company. It is a fact which is still fresh in our memory.

After the Japan-Russia War, the company's concession was transferred from the Russians to the Japanese Army early in the summer of 1905, and a military forest office was established under it. Later, in 1907, the Law of the Forest Office of the Residency-General was promulgated, and in 1910, when Korea was annexed to Japan, the Law of the Forest Office of the Korean Government was issued and it has been in force to the present. This office is a special establishment working these big forests.

The jurisdiction of the Forest Office extends over an area of 2,200,000 *chobu* (one *chobu* equals 2. 45 acres), nearly one-half of the total area of the national forests in Japan, and the forests cover an area of about 2,000,000 *chobu*, which is greater by far than the great Akita, Aomori and Kiso forests in Japan combined.

As the district is in the frigid zone, it has fewer species of plants than in Japan. The Forest Office's report shows that there are in the district only 1,200 species, while the whole land of Korea has 2,500 species, and of these species, forest plants number only 60, including 9 species of acerose trees and 26 species of broad-leaved trees, which serve for lumber. The so-called Yalu River lumber consists of five species.

The estimated yield of the forests is remarkably large and amounts to 450,-000,000 feet-*shime*, comprising 335,000,-000 feet-*shime* on the Yalu River and 115,050,000 feet-*shime*on a neigh boring river (one foot-*shime* equals 12 c. f.).

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Usually, the trees are cut and the wood is taken out from September to December. The woodmen are Koreans. The Chinese are better woodcutters than Koreans, but they are not employed as a rule by the Korean Government. These Koreans are said to be nearly equal now to the Chinese, each cutting 5 feet-*shime* daily on an average.

The wood is taken out on the snow, when it is conveyed over the snow and ice in sleighs drawn by oxen. In some places, light railways are used, or rafts are made and floated down even small mountain streams.

The wood is disposed of in different ways, *hana-kiri*, *megata-kiri* *tsuchi-ire*, *karami* and *ogawa-dashi*. *Hana-kiri* is to cut wood into equal lengths, *megata-kiri* is to make a hole in each end of wood to facilitate combination, *tsuchi-ire* is to roll down wood, after *hana-kiri* and *megata-kiri* into the water for rafting, *karami* is to arrange in a few rows wood floating in the water and form a raft floor by means of twisted wood of *nara* (an oak), one piece of which is about one *sun* (about 1.9 inches) in diameter, jointed to it, after which twelve floors are usually connected to make a raft. Then shafts are fitted in front of the raft for convenience in navigating it.

Raftmen are engaged from Japan. It takes nine days down the waterway of about 96 miles and back.

Ō-ryokko-bushi (the Song of the Yalu River) was first sung by these raftmen. Thus, it came into existence evidently after the Japan-Russia War, or about 15 years ago, when the Military Forest Office was established in 1905 and Japanese raftmen came to the place.

It is interesting that any kind of labour has its peculiar song when it has existed from old times. Boatmen and mule drivers have their own songs. There are rice-planters' songs, mowers' songs, tea-pickers' songs, reelers' songs, barley-hulling songs, weavers' songs, sawyers' songs, hand-milling songs, nursery songs, songs of *Bon-odori* (the dance in honour of *O-Bon*) and what not. Labour is always accompanied by a song. Men drawing heavy carts through the street or over slopes give shouts, to lighten the toil and endure the labour. Again turning to raftmen on the Yalu River, they had all their own native songs, which naturally became the Song of the Yalu River. Gradually, the song grew in fashion among the garrison men and female labonress working in the place. Originally, it was simply called *ikada-bushi* (the song of raftmen), but it adopted the present name and grew popular in Japan.

The original song had the following wording:—

Chosen to Shina to sakai no O-Ryokko,
Nagasu ikada wa yokeredomo,
Yuki ya kori ni tozasarete,
Asu mo Anto-kon ni yukarya senu.

(Translation: It is good to raft down the Yalu River, which runs between Korea and China, but it being ice and snow bound, we cannot go down to Antung to-morrow as to-day.)

This is the most fashionable wording. One song always in company with it has the following wording:—

Chosen to Shina to sakai no O-Ryokko.
Kaketa tekkyo wa Toyo-ichi,
Juji ni hirakeba maho kataho,
Yukiko junk no nigiwahisa.

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(Translation: Over the Yalu River, which flows between Korea and China, is an iron bridge which is the biggest in the Orient. Every time it is swung opened, how many full or reefed sail boats and junks pass under it.)

These two pieces represent the song and are most popular.

The following are also fashionable:—

Chosen de ichiban takai wa Hakuto-zan,
Mine no shira-yuki tokurutomo,
Toke wa senuzoe washi ga mune,
Maiyo oma-e no yume bakari.

(Translation: The highest of the mountains in Korea is White Head Mountain. The white snow of the peak might thaw some day. But my heart will never change and I see you every night in my dreams).

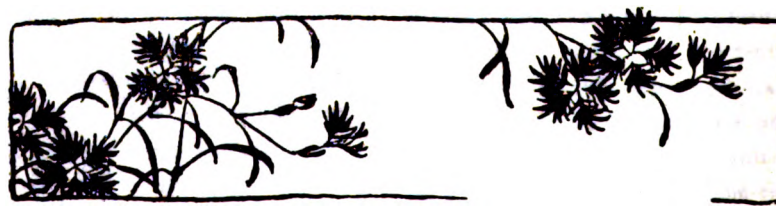
Mushi no naku aki no sanpo wa Chinko-zan,
Nobo ru komichi ni ogi no hana,
Fuzei o soyuru ominayeshi,
Soko ye O-Ryokko no kaze ga fuku.

(Translation: How pleasant it is to take a walk over Chinko Mountain in the autumn, hearing insects singing. *Ogi* blooms by the side of the paths and *ominayeshi* adds beauty to the scene. There is a breeze from the Yalu River.)

Chohaku-zan de ukiyo hanarete sodatta watashi,
Ima wa kirarete ikada-bune.
Fuchi ni tadayoi se ni momare,
Nagare nagare te O-Ryokko.

(Translation: Grown up in the heart of Chohaku-zan, isolated from the world, I was cut and rafted, and being adrift in the depths and tossed in the rapids, I have come to the Yalu River.)

The work of raftmen is adventurous and desperate. These songs represent their daring spirit.



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The Japanese and the Outer World

By Shujiro Watanabe

CHAPTER X.

GAMO UJISATO SENDS ENVOYS TO ROME ON SEVERAL OCCASIONS

That Gamo Ujisato, a sixteenth century Japanese hero, sent envoys to Rome is not generally known, nor has it been recorded in either Japanese or European books. I must therefore quote from the Gamo family's record[1] as it is, although in it their voyages and activities abroad are not stated with great precision.

Gamo Ujisato was the lord of Aizu, governing a fief of seventy thousand koku[2] of rice, afterwards of a million koku. He was an ambitious man, but, his domain being in a remote eastern part of the country, he recognized the difficulty of accomplishing great achievements. Accordingly he cast his eyes abroad, and in the 6th. m. of the 12th. y. of Tensho (1584), only two years later than the despatch of envoys to Rome by Otomo and others, he sent Yamasina Katsunari, Iwakami Den-enon and ten other retainers of his to Rome, to visit and present a hundred pieces of gold coin to the Pope, who in return gave them a Bible. They also brought back thirty muskets with them. In the 11th. m. of the 14th. y. Ujisato sent his retainer Takemura Tomokatsu to Rome, where he presented a thousand pieces of gold and some fine porcelain to the Pope, who gave him in return three copies of the Bible. He

1. After the publication of the material relating to Gamo's envoys in my work, *Sekai ni okeru Nihonjin*—which referred to "*Gaikosiko*," described as being quoted from the Gamo family record, "*Nihongwaisi ho*" and "*Sokoroku*"—several books, both Japanese and European, such as the Rendiconti della Reale Accademiadei Lincei, p. 230, (Rome, 1895), have quoted from *Sekai ni okeru Nihonjin* the passage relating to the enjoys' visit to Rome, which has aroused much interest in both Japanese and European scholars. Dr. O. Nachod, who was writing on Japan was greatly interested in the matter, on his visit to Japan in the 32nd. year of Meiji (1899), asked the Historiographical Committee of the Imperial University for authoritative information regarding the envoys, as he was unable to find any European book dealing with them. The Committee could give no material or definite answer, so Dr. Nachod, when I studied with him Japanese history during my stay in Dresden (1902), suggested to me that I should make research of authorities. I endeavoured to do so, and finally discovered a descendant of the Gamo family who had come to Tokyo from Kaga. From him I obtained the Gamo family's manuscript record, compiled by an old retainer of Ujisato in the 17th. year of Kwan-ei (1640). It is somewhat voluminous, is in twenty chapters and chiefly relates to fighting between the Gamo and other families. After careful exmination I decided that the record relating to the envoy's visit to Rome could not be considered credible and anthoritative.
2. 10,000 koku (of annual revenue) was equal to about 80,000 yen of present currency, i.e. £12,000.

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brought back with him a cannon. In the 11th. m. of the 16th. y. (1588) Ujisato sent his half-brother Sadahide to Rome, to give the Pope a thousand pieces of gold and eight other articles. To him the Pope gave a mirror and a gem. Two years later Ujisato despatched his retainer Machino Tomohisa to Rome, this time with three thousand pieces of gold and an autograph letter for presentation to the Pope. On the envoy's departure the latter gave him to take to Ujisato a golden cup with a letter in which the following passage occurred:

> "I am very grateful to you for the favour you have conferred on me in kindly sending messengers so many times despite the great distance. To you, a faithful servant of God, I give therefore a golden cup in order to reward as well as stimulate your faith and devotion."

Thus far is the statement of the "Gamo Record."

About this time Ujisato formed a project of conquering Korea by sending a war-ship to its coasts. For the construction of the ship, however, he required carpenters, so two of his retainers, Yamasina Katsunari, who had once gone as messenger to Rome, and Benimura Yorinari were despatched to the West. They set sail from Nagasaki in the 1st. y. of Bunroku (1592), but, encountering a storm, they were driven before the wind to Annam, where the natives slew them.

When the Korean expedition set forth Ujisato told Hideyosi (Taiko) that he would with his own forces subjugate Korea, provided the whole country were ceded to him. On hearing this, Hideyosi began to fear and suspect Ujisato, who shortly afterwards died in the 4th. y. of Bunroku (1595). Plans for building a fortress in Korea were found among his secret papers, which caused every one to marvel more than ever at his enterprise. He died a natural death, the story, given in one book, that he was poisoned by Isida Mitsunari, a chief retainer of Hideyosi's, and Naoye Kanetsugu, a chief retainer of Uyesugi's, being incredible.

Gamo Ujisato was a remarkable man for those times. It is to be regretted that died at so early an age—he was only forty—without having achieved his great a mbitions.

NOTE: In Chamberlain and Mason's Handbook for Travellers in Japan the following curious statement is to be found: "Under the hill to the east of Morioka stand a number of decaying Buddhist temples. In a temple called Shojuji is a unique pair of ancient screens, depicting Europeans, some of whom are unmistakably Franciscan friars. These screens were brought here at the end of the 17th. century by a daughter of Gamo Ujisato, lord of Hida, who came as bride to the lord of Nambu; but their previous history is unknown. Till recently they were exhibited only once a year, and awakened the superstitious horror of the country folk, who believed that human blood had been mixed with the pigments in order to give them their bright hue."

On investigation we have found that those screens depicting several Europeans and a Japanese woman, which had been kept in the Shojuji (聖壽寺), had been removed to Count Nambu's house in Tokyo.

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CHAPTER XI.

THE CONSTRUCTION OF A SHIP FOR A VOYAGE TO AMERICA

The Spanish Admiral Ferdinand Magellan, who subjugated the Philippines and placed them under Spanish rule, was the first to navigate the Pacific Ocean, and he was followed by the English seamen Drake and Cavendish. The Japanese first navigated the Pacific Ocean in the 15th. y. of Keicho (1610), ninety years after Magellan's voyage, and this is an event worthy of special record in the history of the navigation of the world.

Tokugawa Ieyasu, the then ruler, recognized the importance of trade and opened up communication between Japan and Luzon (as described in a later chapter). At the beginning of the Keicho era (about 1600-1) Toan, a Nagasaki man, came to Sumpu (now Sizuoka) where he had an interview with Ieyasu, who, conversing about foreign countries, instructed him to bring to him (Ieyasu) Jan Joost, a foreigner who had been long resident in Japan and was well versed in the Japanese language. Toan returned to Nagasaki and accompanied Jan Joost back to Sumpu.[1] Ieyasu consulted with the latter, introduced him to Tai-shogun (generalissimo) Hidetada, his son, and gave him and William Adams, English pilot who, as we have seen, was settled in Japan at that time and bore the name of Anjin, residences at Yedo (Tokyo), where they were treated as hatamoto (retainers of the Shogun). One day Ieyasu said to Joost: "I have heard that Japan is in the extreme east of the world: is that true?" "Several thousand miles eastward from Japan," replied Joost, "there is said to be a great continent called America, where there are two countries called France[2] and Nueva Espana,[3] the latter being, like Luzon, a Spanish possession visited by merchant vessels." Ieyasu listened to this information with interest as well as wonder, and forthwith determined to open up trade with Nueva Espana. Accordingly, after a few communications had been exchanged through the medium of the governor of Luzon, ships from Nueva Espana visited Uraga, from time to time, when special favours were granted them.[4]

Meanwhile Ieyasu made up his mind to have a large ship built for the American passage, and gave orders to William Adams to set about it. Adams declined the proposal on the plea that he was a pilot and ignorant of shipbuilding, but, solicited anew, he made an attempt to construct a small ship of 80 tons burthen in the European style,

1. This account of the matter, taken from the *Keicho Kenbun Roku*, does not seem altogether accurate.
2. New France, now Canada.
3. New Spain (pronounced by the Japanese *Nobispan*), now Mexico. In 1519-20 the Spaniards subjugated the country and established a viceroy in it, as it was an important station between Spain and Luzon and the Eastern Seas.
4. See Chap. XVI.

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which proved successful. He then commenced on a large vessel (of 120 tons), but n Japan the art of shipbuilding was in a very primitive stage, there being no dry docks, and protests against Adam's undertakings were raised. Pondering over his difficulties, he at last hit upon a plan. After making a survey of the eastern coast, he selected a river estuary near Ito, Soshu, where building-slips were set up on a sandy foundation and the construction of the ship was begun. As the hull grew towards completion, the sand under the slips was gradually excavated, and when the work was finished the ship seemed to lie as it were in a dry dock. The mouth of the river was then closed up in order to keep in the water and float the ship. Finally the dam was removed, and the ship put to sea and sailed for Yedo Bay, where it cast anchor at the mouth of the Asakusa River. From this achievement the name of Anjin (pilot) became famous.

About this time, the 13th. y. of Keicho (1608), the San Francisco, a merchant vessel belonging to Nueva Espana encountered a storm on a return voyage from Luzon and was wrecked on the Japanese coast. The crew were saved and supplied with necessities by the Bakufu which decided to send the shipwrecked mariners back to Nueva Espana in the newly built Japanese ship. Tanaka Shosuke, Tanaka Shojiro, Shuza (or Shuya) Ryusei, merchants of Kyoto, and Yamada Sukezaemon of Sakai, Senshu, were ordered to embark on it, bearing a letter and presents.

Don Rodrigo de Vivero, ex-governor of the Philippines, embarked on board this ship.[1] One authority states that Adams accompanied them, and that an estate was given to him as a reward for his shipbuilding; but this statement is of dubious accuracy.

The ship sailed for America in the summer of that year (August, 1610), and duly arrived at Acapulco (Mexico), where the deputation carried out their mission to the government of Nueva Espana. In the 9th. month of the following year (1611) they returned with the ship bringing with them for the Japanese government woollen cloth of various colours, velvet, wine and mulberry planks, described as a foot thick, nine feet wide and twenty ken (sic) or 120 feet long. These were the first Japanese to go to America and their vessel was the first Japanese ship to navigate the Pacific Ocean.[2]

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1. Cf. Chap. XVI.
2. The various authorities do not agree precisely on details of this voyage. The author of the present work has chiefly refrred to *Keicho Nenroku* and *Philippine Gunto ni okeru Nihonjin*. Ieyasu's letter, noted below, says that the ship belonging to Nueva Espana was wrecked in the 15th. y. of Keicho and that a large vessel was accordingly made, in which to send back the crew. Gwaiko Siko, quoting from *Gwaiban Tsusho, Zoku Zenrinkokuhoki* &c. remarks; "A merchant vessel of Nueva Espana was wrecked in a storm. The Bakufu gave the crew a large ship together with clothes and provisions. In the 17th. y. of Keicho Nueva Espana sent an embassy to express thanks. When they returned a Japanese merchant ship accompanied them." Sairan Igen and other works state that Tanaka Shosuke went on his own suggestion to that country with a view to prospecting gold and silver, and that on his return he said that the land was very fertile, but gold was not so plentiful as he had been told in Japan. The natives had discouraged the idea of the Japanese coming to their country; the distance was too great and the long voyage would be dangerous. Hence intercourse between the two countries was discontinued. *Sicho Bokuho*, complied by the Historiographical Committee considers this a mistake and attributes the lapse of intercourse to the prohibition of foreign travel. The latter theory certainly seems reasonable.

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The Viceroy of Nueva Espana acknowledged the Bakufu's friendship, and in the 17th. y. of Keicho (1612) sent an embassy to Japan to offer his thanks and gifts.

In the same year Ieyasu sent presents to the Viceroy in return, together with a letter of response,[1] in which he pointed out that the opening up of trade between the two countries would be of mutual advantage and in accordance with good policy, but that the propagation of Christianity must be absolutely prohibited, as it would be detrimental to Japan, the Land of Deity. Shogun Hidetada also sent a letter of state and three suits of armour as gifts for the Viceroy. Ieyasu took much interest in intercourse with America, but after his death, which took place a few years later, foreign travel was interdicted and ships ceased to sail to America.

It was about 120 years after the discovery of America by Columbus that the Japanese ship first sailed the Pacific. Despite the constant civil warfare and the unsettled condition of the country the enterprise, an unprecedented and daring one, was planned and carried out successfully. Unfortunately, however, it was not followed up, for shortly afterwards came the decree prohibiting the construction or use of sea-going vessels.

1. This letter was written by the Buddhist priest Suden. The original is preserved in the Konji-in temple at Kyoto, and there is a lithographed facsimile of it in *Shicho Bokuho*, published by the Imperial University of Tokyo.

Mr. Isoo Abé, newly elected proletarian member of the Imperial Diet, and his family.

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Tokyo's Corporation Exposition

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Tokyo's Coronation Exposition

UNDER the auspices of the Tokyo Chamber of Commerce and Industry, the Tokyo Exhibition for the Encouragement of National Industries in commemoration of the Coronation is being held for two months from March 24 this year in Ueno Park, Tokyo, including Shinobazu Pond. In order to avoid the confusion which has often been the case due to pavilions being not finished at the time of opening, great efforts have been made in rushing the work of construction.

A feature of this Exhibition lies in the method of dividing the exhibits distinctly into two kinds or sections: the First Section consists mainly of goods for export and the Second Section of those which are consumed at home. Each prefecture is furnished with a space for exhibits of 15 *tsubo* on the average, five blocks in all covering an area of 2,700 *tsubo* being occupied by the prefectures throughout the country.

The number of exhibits for which application was made to the exhibition authorities far exceeded the space allowed. For instance, Tokyo Prefecture alone applied for the exhibit of articles to occupy twice the space available. A great success is thus expected.

This is the first experiment of this kind since the great earthquake of 1923 on such a large scale, and is a bird's eye view of the fruits of the national industries, which are now being rapidly restored, as well as being in commemoration of the Coronation which is to take place in Kyoto this fall. These considerations necessitated the enlargement of the space, resulting in the additional erection of No. 3 West Pavilion covering an area of 300 *tsubo*, to dispose of the exhibits from Tokyo Prefecture alone. Even so the authorities concerned have been compelled to reject three-fourths of the exhibits for which application has been made.

The exhibits and entertainments are both attractive. On entering, there is a large land-bridge connecting the First Section with the Second, leading from one side of the main entrance to the main gate of the Second Section in the front of the Toshogu Shrine. The bridge is a long one, enabling visitors to enjoy the splendid cherry blossoms in full bloom to right and left, while walking from the First Section to the Second.

Next, mention should be made of the floating pavilion on the Shinobazu Pond belonging to the Second Section. This floating castle accommodates exhibits from the Government-General of Chôsen, to which are added other pavilions displaying exhibits from the other Colonial Governments, Manchurian, Formosan, Saghalien and the South Seas. The Korean Government-General's floating pavilion is connected with the National Defence Pavilion also attached to the Second Section, one of the chief attractions, and an elaborate bridge worthy to be named the Second Kangetsu or Moon-Viewing Bridge, leads to Benten Islet, consisting of a large land-bridge and a steel pontoon bridge erected by the military.

The "Bellevue Hill," in the First Section also is one of the features, while

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programmes for entertainments to be performed in the circus covering a space of 1,200 *tsubo* on this hill, together with those of the charged-for performances in the First Section and the free-of-charge performances in the Second Section, are worked out by the Supporting Commission of the Exhibition.

In the National Defence Pavilion of the Second Section are displayed articles relating to the trans-Pacific flight by Japanese airmen which is planned to be carried out on a machine built only of national products, together with exhibits by the Imperial Aviation Association, besides showing diverse articles relative to the War Office.

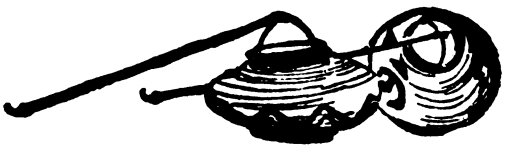
Mementos of the late Mr. Yukichi Goto, one of the leading figures in Japan's flying circles and one of the aviators chosen for the Pacific flight, who was unfortunately killed as a result of the collision of his machine with a tree in Saga Prefecture on February 28, attract the attention of visitors.

Ueno Park in April, at the height of the cherry flower season, is an ideal location for the Exhibition.

The Exhibition, being on the most extensive scale since the 1923 catastrophe, supplies visitors with complete information about the rapid development made by Japan in her industry and commerce, dating from the disastrous earthquake. For this reason, foreign tourists, especially business men, should find it of great advantage to visit the Exposition. While The Japan Magazine is intending to issue special number entitled "The Grand Exhibition Number," this article is for the purpose of serving as a preliminary bird's-eye view of the show.

The Exhibition is honoured by the Honorary Presidency of H. I. H. Prince Kanin. Field-Marshal Prince Kanin has taken keen interest in the development of the national industries, many important suggestions having been made by him relative to the Exposition. It is largely due to his earnest desire and sound advice that the organization of the Exposition has realized such progress, enabling such a satisfactory showing at the date of opening.

One of the promoters said: "As H. I. H. Prince Kanin has hitherto been Honorary President of various expositions, he is thoroughly acquainted with matters in connection with an undertaking of this kind, and keen interest is taken in it by him. Thus the Tokyo Exhibition for the Encouragement of National Industries is expected to have a great success, presided over by Prince Kanin and supported by men vigorously working for the rehabilitation of the capital, being, moreover, in commemoration of the grand ceremony of the Coronation of the reigning Sovereign and with a view to further encouraging the development of the industries of Japan."



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An Impasse in Silk

(*Concluded*)

IN the raw silk trade, which is better: to produce much and sell low or to produce little and sell high? Either is good from the financial viewpoint of the national trade. When it is considered in the interests of the reelers, however, the matter cannot be treated so indifferently.

It is a question of degree to produce much and sell low, and when the market falls off so much that the prices ruling do not pay the reelers and when it is certain that a restriction of production will change prices for the better, production may be restricted properly. If the reelers cannot do that themselves, the Government ought to help them to do so.

Restriction, from the viewpoint of price stability, is simply a means for preventing oversupply, and if there is some other way equally effective, such as to cultivate new markets abroad or to enlarge the market for silk fabrics so as to increase the domestic consumption of raw silk, restriction may be unnecessary. But such things cannot be hoped for practically at the present moment.

The Imperial Silk Co.'s holding of goods is simply a method to temporarily adjust the stock in the market, and the holdings will have to be disposed of sooner or later. For restricting supplies on the market, the best way would be to restrict production.

How to restrict it? Some people hold the view that things may be left as they are, for production naturally will be restricted, when it does not pay the reelers to produce. In sericulture at least, however, it is hopeless to expect a natural restriction of production.

In the first place, the cocoon supply cannot be diminished, unless some means are taken for artificially limiting it, or until they might sell very cheap. In fact, the more the cocoon price declines the more silkworm eggs are gathered by the farmers, in order to make up for the decrease in earnings on account of the depreciation.

The Government authorities have made it their chief end to have as large an amount of cocoons produced as possible. The cocoons cannot be used for any other object than reeling by the Japanese themselves. The reelers make raw silk freely of them. They know simply how to extend the work, but do not know how to curtail it, principally for financial reasons as described before. There is another reason. That is their recollection of the past boom. They hold the misconception that a decline in the price presages a rise, and on the basis of that, they produce raw silk more as the market falls than when it advances. When they fail, they are succeeded at once by others. In the circumstances, it is very hard to hope for any natural restriction of production.

Official returns show that even in such a bad year as 1927, 130 silk mills were newly established, involving 13,000 reeling basins, while 90 mills involving 4,000 reeling basins were closed or suspended work that year. The matter cannot, therefore, be left to find its own solution.

How to most properly restrict the production of cocoons and raw silk, then, as

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a national policy? There are two ways to be taken in regard to raw silk. They are to restrict the whole work and to limit the number of reeling basins in operation. The former means may be sub-divided into two methods, viz: the curtailment of working hours and an increase in holidays. The best way would be to extend the winter holidays of the mills. The sealing of reeling basins involves much trouble and difficulty as far as small mills are concerned. It may be well to prohibit for a time the establishment of new mills and the additional installation of reeling basins. The Government, enacting a compensation law, should lawfully restrict production and the number of reeling basins in operation.

It would be improper, if the law does not restrict the production of cocoons. It would be harder to do it than to restrict the production of raw silk, for the yield of cocoons is more subject to changes in the weather than that of raw silk and the industry has a peculiar from and system.

There are egg cards, mulberry leaves and silkworm eggs to be gathered, and it would be practically impossible to restrict effectively the production of egg cards, unless it is monopolized by the Government. The easiest way would be to restrict the gathering of silkworm eggs in certain seasons. If that is restricted in the summer and autumn seasons, when the cocoons are usually comparatively bad in quality, it would have the benefit of incidentally improving the quality of the raw silk.

The prohibition of the extension mulberry farms is another important things to do. Many fertile rice fields have been turned into these farms, which is inconsistent with the principle of the national food policy. Practically, it would be quite impossible to prohibit the extension of mulberry farms and to resrict the gathering of silkworm eggs for some seasons.

Official interference in industrial questions by law is, however, an anomaly in contradiction to the fundamental spirit of modern industrial rationalization. Industry must be ruled and controlled absolutely by capital. Ideally, therefore, the best way would be to systematize, sericultural finance by some other suitable methods and to restrict the production indirectly by the controlling power of capital. For the present at least, when the financial system of sericulture is much disordered, there may be no alternative but to rely upon law for rescuing it from sefl-destruction.

In considering the rationalization question of silk industrial management, the silk industry may be divided into three parts, viz: cocoon buying, reeling, and silk selling.

For improving cocoon buying, the present method of transactions in cocoons must be improved, making it the main point to spread the use of dry cocoons among the reelers. For this, the warehousing system must be completed, necessarily. Almost all irrationalities of silk industrial administration originate in this.

The reelers hitherto have had to purchase almost at once all the cocoons required by them for the whole year and the sericulturists to dispose of their products entirely at once in the raw condition. This has compelled the reelers to resort to unreasonable financial measures at extra expense and at the risk of fluc-

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tuations in the raw silk price.

In China and Italy, it is said, the mills do not hold cocoons for use for more than six months. These past few years the American weavers have made it their policy to buy raw silk simply for their immediate needs, and in the meantime, no improved method of cocoon buying has been adopted by the Japanese reelers, placing themselves in a losing position. The times have changed, and it is anachronistic that the reelers take pride in the possesion of a large stock of cocoons. To-day dry cocoons must take the place of the raw as the chief part of the business. The reelers should voluntarily offer their godowns to the sericulturists for the storage of dry cocoons by the latter.

The silk reelers in Japan stand now at the cross-roads, being at a loss which way to take, or which form of enterprise to adopt. They need not. There is only one right road for them. Big organization and capitalization have hitherto been an ideal in the industry, but this form of enterprise is now at a stand-still. At the same time, it is wrong to have too many small mills in a locality.

The most suitable form would be to merge the mills locally into units of 200 or 300 reeling basins and to place them about the sericultural centres, so that cocoons may be purchased necessarily to make uniform the quality of the product, to smooth out their financing, to economize their expenditure and to increase their efficiency. In silk manufacturing, any such great organization as the centralization of power is not absolutely necessary. It is better to place them locally, situated in the neighbourhood of good sericultural districts.

At present the reelers and sericulturists are indifferent in each other's interests, It is not the way to further the development of the national silk industry. The reelers must look after the local sericulturists and have a system that will identify their interests with the latter's to some degree. Those who pay attention to this point will achieve great things.

The rationalization of the selling system is essential to making raw silk more qualified as the object of transactions than at present, and the best way would be to grade it more difinitely than at present. There is no such standard of transactions in this staple to-day as to qualify it perfectly for transactions. Its credit is zero, for its transactions cannot be settled, before the buyers test each themselves. In order to give it credit, it must be graded exactly. With a standard grading fixed, rejections and "beating down," which is a very bad feature of transactions in the Yokohama market, may be stopped and transactions facilitated.

For grading, a suitable method proposed is to standardize the present testing system of the exporters and to fix the lowest standard of testing, so that the exporter can reject only when his testing gives a result worse than that standard, and when the buyer and seller are at variance on the point, the matter may be settled by the arbitration of the Silk Conditioning House. Then, the seller will be able to prevent any unreasonable rejection and the buyer will be no longer suspected of his conduct by the seller. The result will be a great improvement of transactions.

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The rationalization of the reelers' business policy means their awakening and the re-building of their fundamental spirit, without which any good system introduced in the industry will be of no avail and on which rests the way to break the present deadlock and to regenerate sericultural Japan.

The re-building of their fundamental spirit consists essentially in the elimination of the speculative spirit and the spirit of dependence and the cultivation of a co-operative spirit among them.

They have hitherto reaped handsome profits on fluctuations in the price of raw silk. But it is a matter of the past. The world's economic conditions, when observed from the sericultural standpoint, are not now as they were before the World War or before the great earthquake in Japan. The raw silk trade with Europe has been nearly in a state of standstill of late without prospects to recover soon; and 96% of Japanese raw silk goes to America.

In America, the artificial silk industry has attained marked progress and rests on an unbroken foundation, which has been built up since 1925, and the result has been a very effective check on the rebounding of the raw silk price to the previous high level. The Americans are much interested in Chinese sericulture and are making efforts to foster it by investing enormous capital.

In the circumstances, it need scarcely be argued whether it is possible for raw silk to rise again to the past high level. The time when the Japanese silk men can profit on price movements, and the time of speculative bargains have passed, replaced by a period in which they must make their way by diligence.

They must proceed to minimize their expenses and to avoid losses rather to seek profits. For this, they should hold the least possible stock of cocoons and dispose of their products quickly without reluctance, whenever they can sell at a profit.

At the same time, they should sell forward on the Raw Silk Exchange or in the export market for the most part as insurance against losses. They should avoid to purchase competitively and thoughtlessly cocoons at high prices with all the funds available, as has been done in the past. The reeler must be awakened from the dream of the high prices of the past.

They seem to think the relief question a regular event of the year. They have only relied upon official help without doing what they ought to do, or before doing all they could. One reason for this is thought to be the powerlessness of the Central Silk Association and the fundamentally mistaken ideas held by the chief members of the association in leading the industry. It is a matter of the past that economics could be controlled by political power. The contrary is the case to-day, when economic power influences politics. The Wakatsuki Cabinet collapsed simply on account of the earthquake note bill. No Government can carry through a policy which is irrational from the economic point of view. Economic questions must be solved rationally by economic power based on great economic principles. So long as the Japanese silk men lack the spirit of self-reliance, no healthy development of their industry can be hoped for.

As to the cultivation of a co-operative spirit among them, the time is past when people can take pride in their ability to steal a march on others. They must now co-operate and proceed hand in hand for the growth of their common welfare and prosperity.

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Prose-Poem of the "Nō".

by Noa Ikeda.

(III.) Prose and Prose-Poem.

[illegible] are two parts in a whole 'Nō' drama. One is a prose, and the other is a prose-poem.

(1) The Prose. The modulations of the prose recitation of the 'Nō' are [illegible] Kotoba, Gosshi, Iro-ai, Kuri, Sashi, Kudoki, Yobikake, Michiyuki, Issei, and Ranki.

(a) The "Kotoba" (Declamation of the Personal Name and Address in a prose which is recited to the *Hyōshi*) corresponds to what corresponds to the following words: "I am a priest (or a priestess, or a courtier from an eastern country."

(b) The "Yoshidoki" (Declaration or Assertion) is in prose and corresponds to the *Michi* (Description) and the Second (Preceding part) of the Bridge of the 'Nō's Stage.

(c) The "Michiyuki" (Chief part is a conversation between the Shite (Principal) and the *Waki* (Companion).

(d) The "Kuri" (Narration) is a narrative prose recited by the *Waki* (Corresponds to a narrative of the 'Tsure' play.

(e) The "Kudoki" (Recitation) is a [illegible] sometimes [illegible].

(f) The "Issei" is a [illegible] of the "Kuri" and "Kudoki" or the 'Nō'.

(g) [illegible] The 'Nō' is a [illegible] prose-poetic [illegible] which is [illegible] and the 'Long' Short poem and the 'Long' Short poem of the 'Tanka' [illegible] of the 'Haikai' [illegible] $5_1 5_2 5_3$; $7_1 5_2 7_3 5_4$ and [illegible] of the 'Song'.

The [illegible] 'Nō' are [illegible] to [illegible] the 'Nō' player [illegible] with [illegible] Kiri, Kuse, Rongi, Ageuta, Sageuta, Kakeai, Mondō, Tsuke-zerifu, Kiri-kotoba, Shidai,

Prose-Poem of the "Nô".

By Zen Yamamoto.

(III) Prose and Prose-Poem.

There are two parts in a whole 'Nô' drama:—One is a prose, and the other is a prose-poem.

(1) The Prose. The modulations of the prose recitation of the 'Nô' are as follows:—Kotoba, Sashi, Iroyé, Kuri, Nanori, Yobikaké, Mondo, Katari, Kudoki, and Fumi.

(a). The "Nanori" (Introduction of the Personal Name and Status) is a prose which is recited by the Waki (Deuteragonist) who comes upon the stage repeating the following words:—"I am a priest (or a monk), who comes from an eastern country."

(b). The "Yobikaké" (Calling or Accosting) is in prose and is used when the Waki (Deuteragonist) accosts the Shité (Protagonist) from the Bridge of the 'Nô' stage.

(c). The "Mondo" (Dialogue) is a conversation between the Shité (Protagonist) and the Waki (Deuteragonist).

(d). The "Katari" (Narration) is a narrative prose related by the Waki (Deuteragonist) at the end of the 'Nô' play.

(e). The "Kudoki" (Reminiscence) is a recollection of what one did at some past time.

(f). The "Fumi" is a letter found in the "Yuya" and the "Hana-Gatami" of the 'Nô.'

(2) The Prose-poem. The 'Nô' is a comprehensive prose-poem of all the poetry of Japan, which is composed beautifully and ingeniously of those many songs and poems of the 'Tan-Ka' (Short poem) and the 'Imayô,' without slavish adherence to the formality of the 5,7,5,7,7 syllables of the 'Tan-Ka' or the 7,5; 7,5; 7,5; 7,5 syllables of the 'Imayô.'

The strains in 'Nô' are necessary to enable the 'Nô' players to recite the poems and songs with necessary peculiar intonation:—Shidai, Michi-Yuki, Issei, Sashi, Uta, Kuri, Kusé, Rongi, Machi-Utai, Nochi-Shité-no-Dé, Kiri, Katari, and Waka. They are as follows:—

(a). The "Shidai" (Programme) is an explanation of the beginning of a performance of the 'Nô' play, and is recited by the Waki (Deuteragonist). It is composed of 7,5; 7,5 syllables as follows:

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7 syllables								5 syllables					
1	2	3	4	5	6	7		1	2	3	4	5	
I	ma	wo	ha	ji	me	no	-	Ta	bi	go	ro	mo	-
0	0	0	0	0	0	0		0	0	0	0	0	
Hi	mo	yu	ku	su	e	zo	-	Hi	sa	shi	ki	-	.

This prose-poem is composed of the following meaning:—"It is now my first journey, and many days must be taken to finish my long travelling." The Waki (Deuteragonist) sings this prose-poem twice over, but the Chorus is sung only after the first verse.

(b). The "Michi-Yuki" (Process) is a prose-poem which is recited by the Waki (Deuteragonist) in a fluent style and describes the picturesque scenes on the journey. This prose-poem is composed of 5; 7,5; 7,5 syllables as follows:

7 syllables								5 syllables					
1	2	3	4	5	6	7		1	2	3	4	5	
0	0	0	0	0	0	0	-	Ta	bi	go	ro	mo	-
0	0	0	0	0	0	0		0	0	0	0	0	
Su	e	ha	ru	ba	ru	no	-	Mi	ya	ko	ji	wo	-
0	0	0	0	0	0	0		0	0	0	0	0	
Ke	fu	O	mo	hi	ta	tsu	-	U	ra	no	na	mi	-
0	0	0	0	0	0	0		0	0	0	0	0	
Fu	na	ji	no	do	ke	ki	-	Ha	ru	ka	ze	no	-
0	0	0	0	0	0	0		0	0	0	0	0	
I	ku	ka	ki	nu	ra	n	-	A	to	su	e	mo	-
0	0	0	0	0	0	0		0	0	0	0	0	
I	sa	shi	ra	ku	mo	no	-	Ha	ru	ba	ru	to	-
0	0	0	0	0	0	0		0	0	0	0	0	
Sa	shi	mo	O	mo	hi	shi	-	Ha	ri	ma	ga	ta	-
0	0	0	0	0	0	0		0	0	0	0	0	
Ta	ka	sa	go	no	ura	ni	-	Tsu	ki	ni	ke	ri	.

(The 'Takasago')

After the 'Nô' player has recited the prose-poem of the "Process," it sometimes is followed by the prose of "I hurried along on the way here," which is called the "Tsuki-Zerifu" (Arrival Word).

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7 syllables							5 syllables				
1	2	3	4	5	6	7	1	2	3	4	5
I	ma	wo	ha	ji	me	no	-	I a	ni	po	ro	mo	-
0	0	0	0	0	0	0		0	0	0	0	0	
Hi	mo	ya	ku	su	o	-		Iti	sa	shi	ki	-	.

This prose-poem is composed of the following pieces: "I a mow my field; sorrow, and misery enough must be taken to make a rice-bird sing." The Waki (Interlocutor) sings this prose-poem twice over, but the Chorus joins only after the first verse.

The "Michi-Yuki" (Procession) is a prose-poem which is recited by the Waki (Interlocutor) in a singsong style and describes the picturesque scenes on the journey. This prose-poem is composed of 5, 5, 7, 5 syllables as follows:

7 syllables							5 syllables				
1	2	3	4	5	6	7	1	2	3	4	5
0	0	0	0	0	0	0	-	I a	bi	yo	ro	mo	-
0	0	0	0	0	0	0		0	0	0	0	0	
Su	e	ha	ru	ha	ru	no		Mi	ya	ko	ji	wo	-
0	0	0	0	0	0	0		0	0	0	0	0	
Ke	ru	O	mo	bi	ta	isu	-	U	ra	ru	ga	mi	-
0	0	0	0	0	0	0		0	0	0	0	0	
Fu	ma	ji	no	do	ke	ki	-	Ha	ru	ki	ze	no	-
0	0	0	0	0	0	0		0	0	0	0	0	
I	ka	ka	ki	ni	ta	n	-	ri	o	su	e	mo	-
0	0	0	0	0	0	0		0	0	0	0	0	
I	se	shi	ta	ku	wo	no	-	Ha	ru	ka	u	ro	-
0	0	0	0	0	0	0		0	0	0	0	0	
Na	shi	mo	O	mo	ni	ki	-	I a	ri	oka	ya	ra	-
0	0	0	0	0	0	0		0	0	0	0	0	
Ta	ke	sa	yo	no	ura	ni	-	Ta	ki	ri	ke	ri	.

(The "Takasago")

After the "No" play-bill has recited the preceding verse the "Prose-poem" is sung to the full words by the principal "I Buried along in the way" with the accompaniment of the "Tsuki-Zuzumi" (Crystal Wind).

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(c) The "Ise Ondo" (Ise Singing) is a prose-poem composed by the Shite of the play and the Waki (Deity) and the Issei (Attendants) together, to state their impressions of the objects it secures on their journey. It is an epic poem composed of 5; 7,5; 7,5 syllables or 7,5; 7,5; 7,5 syllables.

(1) The above poem composed of 5; 7,5; 7,5 syllables is as follows:

7 syllables							5 syllables				
1	2	3	4	5	6	7	1	2	3	4	5
i	o	o	o	o	o	o	- Ha	ha	ma	yo	o
o	o	o	o	o	o	o	o	o	o	o	o
Ma	ru	ro	ka	ru	ka	ze	Ha	ki	ka	re	-
o	o	o	o	o	o	o	o	o	o	o	o
o	ma	e	ro	ka	re	mo	- Hi	hi	ka	ma	-
o	o	o	o	o	o	o	o	o	o	o	o
Ma	ni	wa	ka	ru	ru	no	- I	se	ya	ka	-
o	o	o	o	o	o	o	o	o	o	o	o
O	ro	ka	ni	o	ro	- Mi	chi	hi	ra	re	.

(The "Hakaage")

(2) The prose-poem composed of 7,5; 7,5; 7,5 syllables is as follows:

7 syllables							5 syllables				
1	2	3	4	5	6	7	1	2	3	4	5
Shi	o	ka	mi	yu	ru	ma	- Wa	ya	ka	ra	-
o	o	o	o	o	o	o	o	o	o	o	o
U	ki	yo	ni	me	yu	ru	- Ha	ka	na	ya	-
o	o	o	o	o	o	o	o	o	o	o	o
Ya	ni	ka	ka	ro	ro	ya	- Ka	ma	no	u	-
o	o	o	o	o	o	o	o	o	o	o	o
Ta	ka	ze	ni	ra	ru	- Ta	ni	ro	ka	ni	.

(The "Nanin Kaze")

(d) The "Sashi" (Opening of the Singing) is the first stanza to be sung antiphonically and fluently by the Shite (Protagonist).

(e) The "Uta" (Poem or Song) is a grand and beautiful poem with a melody. There are two different renderings of the poem: One is

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(c). The "Issei" (Joint Singing) is a prose-poem to be sung by the Shité (Protagonist) or the Waki (Deuteragonist) and the Tsuré (Tritagonist) together, to state their impressions of the charming scenes on their journey. It is an epic poem composed of 5; 7,5; 7,5 syllables or 7,5; 7,5; 7,5 syllables.

(1) The prose-poem composed of 5; 7,5; 7,5 syllables is as follows:

7 syllables								5 syllables					
1	2	3	4	5	6	7		1	2	3	4	5	
0	0	0	0	0	0	0	-	Ta	ka	sa	go	no	-
0	0	0	0	0	0	0		0	0	0	0	0	
Ma	tsu	no	Ha	ru	ka	ze	-	Fu	ki	ku	re	te	-
0	0	0	0	0	0	0		0	0	0	0	0	
O	no	e	no	ka	ne	mo	-	Hi	bi	ku	na	ri	-
0	0	0	0	0	0	0		0	0	0	0	0	
Na	mi	wa	ka	su	mi	no	-	I	so	ga	ku	re	-
0	0	0	0	0	0	0		0	0	0	0	0	
O	to	ko	so	shi	o	no	-	Mi	chi	hi	na	re	.

(The 'Takasago')

(2) The prose-poem composed of 7,5; 7,5; 7,5 syllables is as follows:

7 syllables								5 syllables					
1	2	3	4	5	6	7		1	2	3	4	5	
Shi	o	ku	mi	gu	ru	ma	-	Wa	zu	ka	na	ru	-
0	0	0	0	0	0	0		0	0	0	0	0	
U	ki	yo	ni	me	gu	ru	-	Ha	ka	na	sa	yo	-
0	0	0	0	0	0	0		0	0	0	0	0	
Na	mi	ko	ko	mo	to	ya	-	Su	ma	no	u	ra	-
0	0	0	0	0	0	0		0	0	0	0	0	
Tsu	ki	sa	he	nu	ra	su	-	Ta	mo	to	ka	na	.

(The 'Matsu-Kazé')

(d). The "Sashi" (Opening of the Singing) is the first stanza to be sung smoothly and fluently by the Shité (Protagonist).

(e). The "Uta" (Poem or Song) is a grand and beautiful poem with a melody. There are two different renderings of the poem:—One is

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called the "Agé-Uta" (High-pitched Poem) to be sung in a high pitched voice, the other is called the "Sagé-Uta" (Low-pitched Poem) to be rendered in low key.

(f). The "Kuri" is a kind of an intonation of the 'Nô' which is a prose-poem to be sung by a Chorus previous to the "Kusé."

(g). The "Kusé" is an intonation of the "Kusé Mai" which was much in vogue in ancient times. There are two different styles in the singing of the "Kusé":—One is called the "I-Kusé," and the song which accompanies it is sung, slowly and gently, by the Shité (Protagonist) who is sitting on the stage or a tabouret; the other is called the "Mai-Kusé", which is to be sung lightly by the Chorus while the Shité (Protagonist) is playing. The prose-poem to be sung by the Shité (Protagonist) in playing is called the "Ageba."

(h). The "Rongi" (Argument) is a lyric poem in dialogue sung merrily and jovially by the Shité (Protagonist), the Waki (Deuteragonist), the Tsuré (Tritagonist), and the Chorus alternately.

(i). The "Machi-Utai" is a prose-poem, and its name is originated in the waiting for the Nochi-Shité (Second Protagonist) to come upon the stage after the exit of the Maé-Shité (First Protagonist). The Waki (Deuteragonist) began to sing the prose-poem after a Kyogen (Comedietta), during an Interlude between the two acts of the 'Nô.'

(j). The "Nochi-Shité-no-Dé" means that the Nochi-Shité (Second Protagonist) came on to the stage, and began to sing the prose-poem in the same manner as the Maé-Shité (First Protagonist) sang it previously.

(k). The "Kiri" (Finale) is a prose-poem and an after-piece of the 'Nô' play.

(l). The "Katari" (Narration) is a prose-poem to be sung by the Shité (Protagonist) with a peculiar intonation at the end of the 'Nô' play.

(m). The "Waka" is a fragment of a prose-poem, and it is to be sung by the Shité (Protagonist) at the conclusion of the 'Nô' play.

The 'Nô' drama is a long prose-poem, being composed as a rule of 7 and 5 syllables alternately; and it is arranged with the octave time in 12 syllables of 7,5 syllables in a line, which is composed of the two-four time of the large hand-drum and the small hand-drum. 'Ya,' 'Yaa,' 'Yao,' and 'Yaoha' are the marks of those intervals of monotonic, binary, ternary, and quadri time in intonating of the pross-poem of the 'Nô' to keep time to the 'Nô' player's steps in playing.

The verses and the Chorus of the 'Nô' are shown in the following:—

(A). The verses of the 'Hagoromo' of the 'Nô' are as follows:

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called the "Ago-Uta." The high-pitched form of the song is a dignified one, the other is called the "Sage Form." Low-pitched Poems to be rendered in low key.

(c). The "Kuri" is a kind of an introduction to the "No." words is a prose-poem to be sung by a Chorus previous to the "Kuse."

(d). The "Kuse" is an introduction of the "Kuse-Mai," which was much in vogue in ancient times. There are two different styles in the singing of the "Kuse." One is called the "Kuse-Ji," and the song which accompanies it is sung, slowly and gravely, by the chief Actor (Protagonist) who is sitting on the stage at a table-desk. The other is called the "Mai-Kuse," which is to be sung lightly by the Chorus while the Chief Actor (Protagonist) is playing. The prose-poem to be sung by the Chief Protagonist in playing is called the "Ayami."

(b). The "Rongi" (Argument) is a lyric poem in dialogue sung mutually and jointly by the Chief Protagonist, the Waki (Deuteragonist), the Tsure (Tritagonist), and the Chorus-singers.

(c). The "Mai-ai Uta" is a prose-poem, and is generally assigned to the Waki-Kata for the Second Protagonist to recite upon the stage after the exit of the Mae-Shite (First Protagonist). The Waki (Deuteragonist) began to sing the prose-poem in a low pitch (Gon-Sezu), during an Interlude between the two acts of the "No."

(j). The "Nochi-Shite-no-Ichi" means that the Second Protagonist comes on to the stage and began to sing the prose-poem in the same manner as the Mae-Shite. Here Pitch changes considerably.

(k). The "Kuri" (Finale) is a prose-poem and sometimes of the "No" plays.

(l). The "Kotoba" (Narration) is a prose-poem to be sung by the chief Protagonist with a peculiar intonation at the end of the "No" plays.

(m). The "Waka" is a fragment of a prose-poem, and it is to be sung by the Shite (Protagonist) at the conclusion of the "No" plays.

The "No" drama is a long prose-poem, being composed as a rule of "and 5 syllables a set verse; and it is arranged with the entire time in 12 sections of 5 syllables in a line, which is composed of the two-hour time of the stage. It is a time a the usual hand-drum. "Ya," "Yaa," "Yaa," and "Yo" are the marks of those intervals or monotonic phrases, each of quarter time in length of the prosody of the "No" to keep time to the "No" play, stopping and clapping.

The verses and the Chorus of the "No" are sung [illegible]

(a). The verses of the "Ha-no-ji" of the "No" are [illegible]

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THE JAPAN MAGAZINE

1	2	3	4	5	6	7	8
1 - 2 3 4 - 5 6 7							
0 - 0 0 0 - 0 0 0							
Ko - ko mo ta - he ha ri ma tsu ka ze							
0 - 0 0 0 - 0 0 0							
Ka - no ro Ka - yo ra ji - ha ki to ji yo							

(Tokio)

1	2	3	4
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O - to mo ro Ka - ya a			

1	2	3	4	5	6	7	8
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(Yokohama)

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- - - • Ko - o ro - Ma tsu ba ra ri -							

(Yokohama)

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- • Hi ro ta ro i to o Mi ho ga sa a ke			

(Yokohama)

1	2	3	4
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(Yokohama)

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(Tokio)

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I - no ro ku Ha a - o Ma ho ro ba -							

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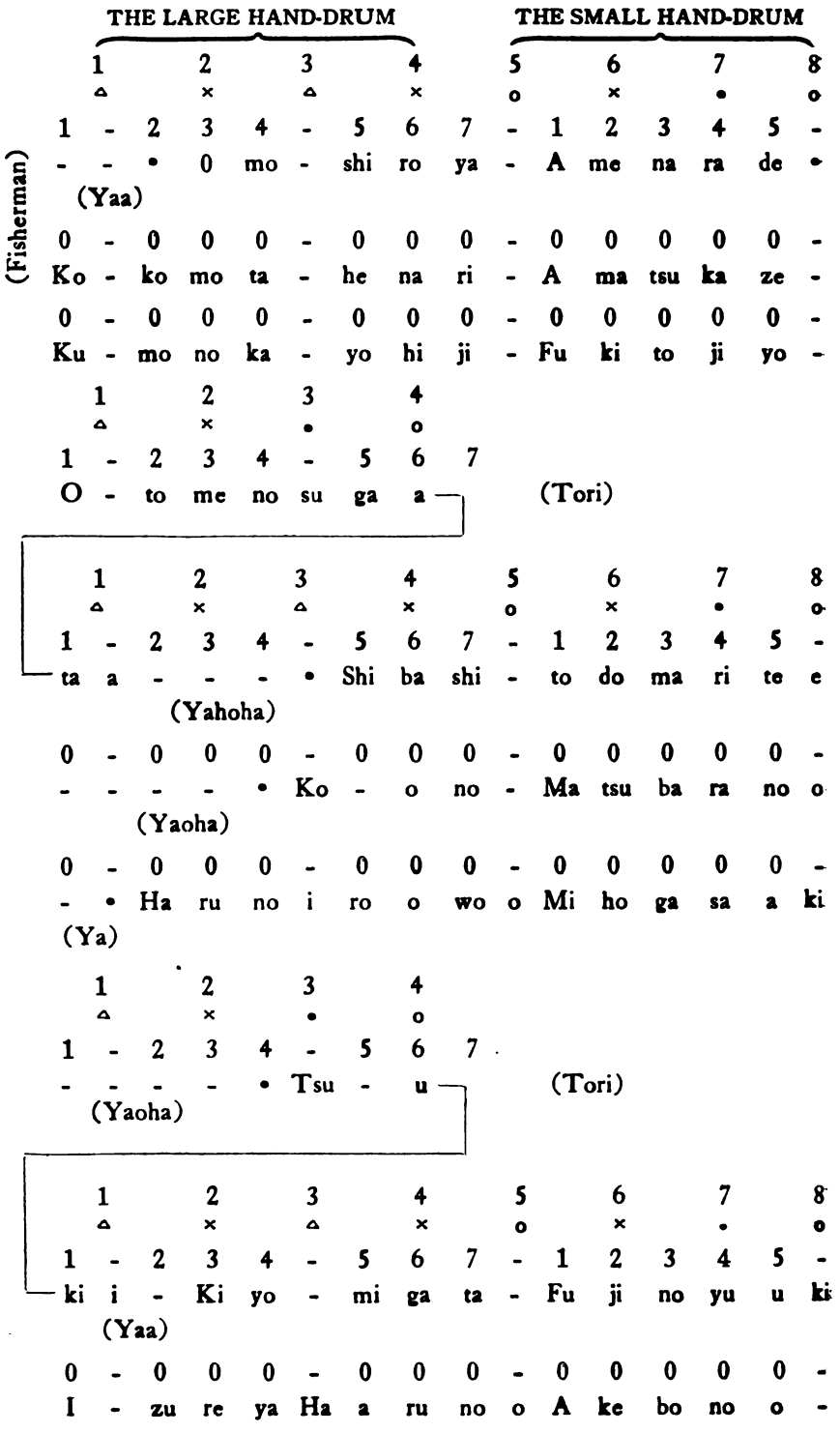
THE LARGE HAND-DRUM
THE SMALL HAND-DRUM
(Fisherman)
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- - • 0 mo - shi ro ya - A me na ra de •
(Yaa)
0 - 0 0 0 - 0 0 0 - 0 0 0 0 0 -
Ko - ko mo ta - he na ri - A ma tsu ka ze -
0 - 0 0 0 - 0 0 0 - 0 0 0 0 0 -
Ku - mo no ka - yo hi ji - Fu ki to ji yo -
1 2 3 4
△ × • o
1 - 2 3 4 - 5 6 7
O - to me no su ga a
(Tori)
1 2 3 4 5 6 7 8
△ × △ × o × • o
1 - 2 3 4 - 5 6 7 - 1 2 3 4 5 -
ta a - - - • Shi ba shi - to do ma ri te e
(Yahoha)
0 - 0 0 0 - 0 0 0 - 0 0 0 0 0 -
- - - - • Ko - o no - Ma tsu ba ra no o
(Yaoha)
0 - 0 0 0 - 0 0 0 - 0 0 0 0 0 -
- • Ha ru no i ro o wo o Mi ho ga sa a ki
(Ya)
1 2 3 4
△ × • o
1 - 2 3 4 - 5 6 7
- - - - • Tsu - u
(Tori)
(Yaoha)
1 2 3 4 5 6 7 8
△ × △ × o × • o
1 - 2 3 4 - 5 6 7 - 1 2 3 4 5 -
ki i - Ki yo - mi ga ta - Fu ji no yu u ki
(Yaa)
0 - 0 0 0 - 0 0 0 - 0 0 0 0 0 -
I - zu re ya Ha a ru no o A ke bo no o -

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THE LARGE HAND-DRUM — THE SMALL HAND-DRUM

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(Ya)																
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	do	-	ka	na	ru	-	U	ra	no	-	A	ri	sa	-	ma	a
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	-	-	-	-	So	-	no	u	he	-	A	me	tsu	chi	wa	•
(Yaoha)																
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	Na	-	ni	wo	he	-	da	te	e	n	Ta	ma	ga	ki	no	-
	0	-	0	0	0	-	0	0	0	-	0	0	0	0	0	-
	U	-	chi	to	no	-	Ka	mi	no	-	Mi	su	e	ni	te	-
	0	-	0	0	0	-	0	0	0	-	0	0	0	0	0	-
	Tsu	-	ki	mo	ku	-	mo	ra	nu	-	Hi	no	mo	to	ya	a
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(Fairy)	-	-	-	-	•	Ki	-	i	mi	ga	a	-	yo	-	wa	•
(Yaoha)																
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(Chorus)	A	-	ma	no	Ha	-	go	ro	mo	-	Ma	re	ni	ki	te	•
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	-	-	-	-	-	•	Ki	ku			(Tori)				
(Yaoha)															

	1		2		3		4		5		6		7		8
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	u	mo	-	o	ta	-	he	na	ri	i	A	zu	ma	u	ta	-
(Yaa)																

FISHERMAN:—

Heaven hath its joys, but there is beauty here.
Blow, blow, ye winds! that the cloud-belts driv'n

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Around my path shall bar my homeward way.
Not yet would I return to heav'n,
But here on Miho's pine-clad shore I'd stray,
Or where the moon in bright unclouded glory
Shines on Kiyomi's lea,
And where on Fuji-Yama's summit hoary
The snows look on the sea,
While breaks the morning merrily!
But of these three, beyond compare,
The wave-wash'd shore of Miho is most fair
When through the pines the breath of spring is playing.
What barrier rises 'twixt the heav'n and earth?
Here, too, on earth th' immortal gods came straying,
And gave our monarchs birth,

FAIRY:—

Who, in this Empire of the Rising Sun,
While myriad ages run,
Shall ever rule their bright dominions,

CHORUS:—

E'en when the feath'ry flock
Of fairies, flitting past with silv'ry pinions,
Shall wear away the granite rock!

This part of the prose-poem is the essence of the 'Hagoromo' of the 'Nô'. There is something indescribably impressive in this play.

(To be continued)

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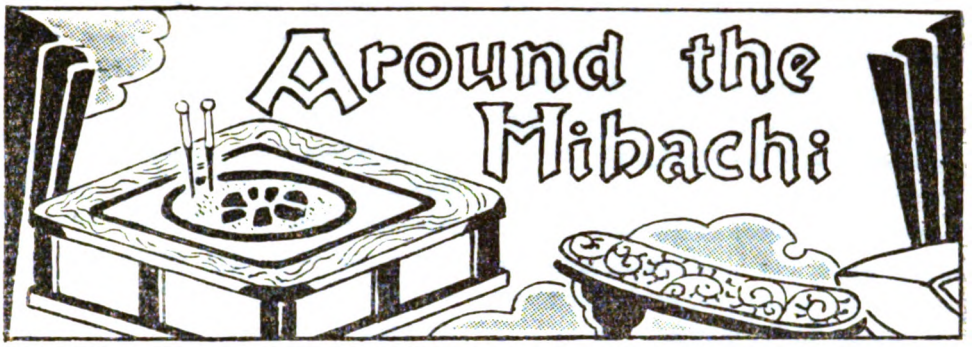

The Secret of the Bureau

IN feudal times, there lived in the Province of Tamba a wealthy merchant called Inamura-ya Gensuke. He had a daughter, O-Sode.

She was shy, quiet and rather melancholy. She was rarely beautiful among the rustic girls. In order to learn manners, she was sent to Kyoto, the capital, where she served a court noble as a maid. After some years there, when she became of marriageable age, she left his service and was married to a merchant called Choshuya, one of her relatives. A boy was born to them.

Eight years after her marriage O Sode took a severe cold, and died. The funeral service was performed amid the grief of the family. Days of loneliness and dissatisfaction, which one feels after the death of a member of the family, came, and one night the boy, who had been sleeping in an upstairs room, ran down and cried "Mother has come, father!"

"Mother? Don't speak nonsense!" the father said.

"Your mother has gone to her long home and can not come back again, darling," he continued.

"But she was just upstairs," the boy said, with big eyes open, "mother looked at me and smiled."

"You were dreaming," the father laughed, "I'll go up and see."

The father and servants went upstairs. The room had been occupied by the mother during her life time, and she had died in it. There was in a corner of it a Buddhist altar placed beside a bureau, and a dim paper lantern lighted the room which was otherwise dark and only the white tablet was plainly visible.

They found there before the altar the ghost of O-Sode. She was tall and dressed in white just as she was when her body was placed in the coffin. She was pale and emaciated and looked lonely and melancholy.

The figure was dim like one reflected in the water. It was as faint as if it would be dissolved at any moment.

They were startled, and could not utter a word. Down the staircase they stumbled.

Downstairs, they talked over the matter in fear and trembling, glancing up to the upstairs.

The master was lost in thought for a while, after which he said:

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"Women are narrow-minded. O-Sode is possibly not finding peace in the other world, being attached to her possessions left in this life. I had better give to the temple all her dresses and hair ornaments."

The matter was so settled. At daybreak, which had been waited for impatiently, the master sent all the things she left behind, to her temple.

The bureau was thus emptied. Still the ghost of O-sode re-appeared that night. It appeared again and again, unnerving the family. Always it stood before the bureau, looking intently at it.

The Choshu-ya thus became haunted.

The master could not bear it and visited the Buddhist temple to see the head priest and to take counsel with him. The priest was old and famous for his high virtue. He listened quietly to the visitor. He thought it over and said:

"I see, Choshuya-san. From your remarks, it seems that the ghost is concerned about something in the bureau."

"But all the things left behind by her were brought to this temple and nothing is left in the bureau or in any other place in the house," the visitor replied.

"Is that so? Then, I'll go to your place and find out what is really the ghost," the priest said.

He visited the Choshu-ya, accompanied by the master. He went upstairs alone, after saying to them:

"No one should come upstairs, while I am there, until I ask you to come."

Soon after he went up the chanting of prayers was heard. It lasted long into the night. The priest prayed fervently. In the meantime, the whole neighbourhood was stilled in sleep and the sound of rats in the ceiling was no longer heard.

At the dead of night, a light shadow appeared before the bureau. Presently, it grew into the figure of O-Sode. Her thin, pale face turned to the bureau, which she looked on with eyes which apparently wanted something, with a feeling of uneasiness.

The priest looked intently at the tablet and said solemnly: "Are you restless, O-Sode? I have come to relieve you. You are perhaps concerned about this bureau?"

The ghost nodded.

"Very well. I'll look inside the bureau," the priest said.

He drew out each drawer and looked carefully, but nothing was found. He drew out the last drawer and looked into it. He saw a piece of paper pasted on the bottom. When it was torn off, a letter was seen that had been laid under it.

"Is it this letter that has so much harassed you?" the priest asked.

O-Sode's figure approached without footfall and gazed on the letter held by the priest with longing and anxiety, bringing her pale face close to it.

"Well," the priest said, gently moving his *hossu* (a brush of long white hair) as if exorcising the spirit, "this letter will be carried to the temple by me tomorrow and burnt. I'll never let any one read it."

The ghost of O-Sode smiled satisfiedly and vanished.

At daybreak, the priest came downstairs and declared:

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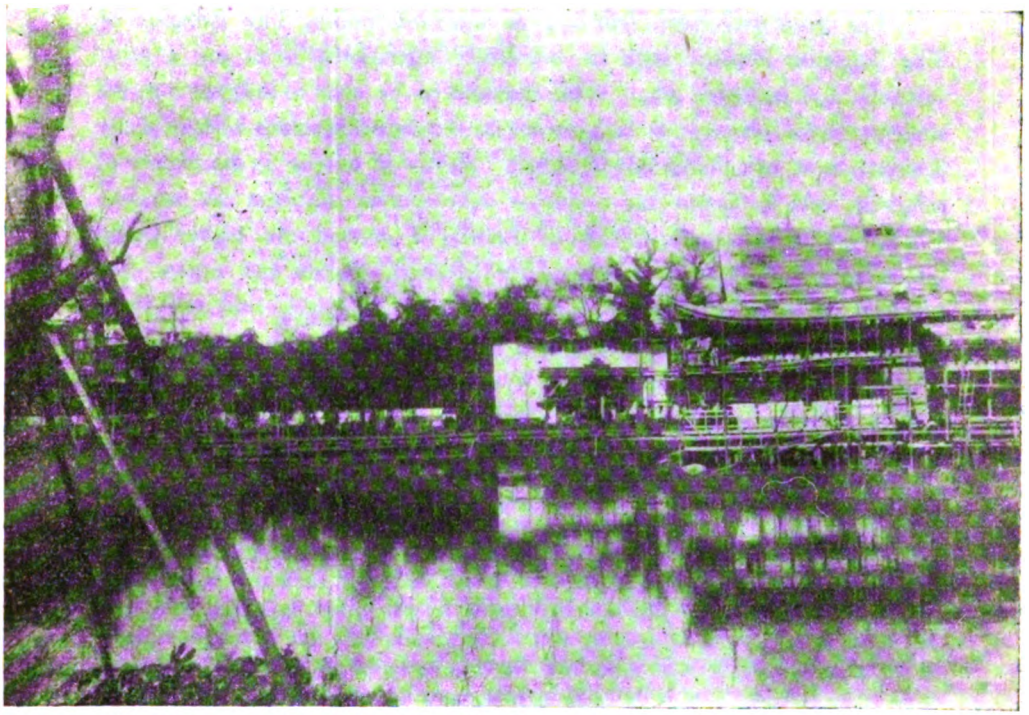
"The master and all others may feel easy now, for the ghost will not reappear again."

Then he left the house and went back to his temple, after which he burnt the letter.

What was the letter? It was a love missive received from the son of the court noble, whom O-Sode had served. The secret was known by no one but the priest, and it was buried forever with his death.

How many such secrets have been so buried since of old?



The Korean Building of the Coronation Commemoration Exposition in Tokyo

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BOOK REVIEW

A STUDY OF SHINTO, THE RELIGION OF THE JAPANESE NATION.

By Genchi Kato, D. Litt. x—250 pp. The Meiji Japan Society (Agents: Kyobun Kan, Ginza, Tokyo. Probsthain and Kegan Paul, London) 1926. 91—net.

In a letter from Prof. Söderblom of the University of Upsala he wrote to H.E. Matsuzo Nagai, Japanese Minister in Stockholm, Sweden, reviewing A Study of Shinto, The Religion of the Japanese Nation, by Prof. G. Kato of the Tokyo Imperial University. The editor has the pleasure of publishing it in the Japan Magazine as follows:

Upsala, 25th October 1927.

Your Excellency,

The book you have sent me, A Study of Shinto, The Religion of The Japanese Nation, with its beautiful illustrations, is to me a most valuable and welcome gift. I am thankful to be able to indicate it to the students of the History of religions in the forthcoming sixth edition of my Kompendium der Religionsgeschichte. Shinto is unique in the history of religions, just as Japan has a unique development amongst the nations. When during my professorship at Leipzig I studied the higher moral interpretation of Shinto, developed by Motoori, Hirata and others, the brilliant Japanese scholar you mention, Doctor Ishibashi, told me about the theories of Kitabatake Chikafusa, which at that epoch at least seems to have been rather unknown to Western interpreters of your national religion. I am very interested to see that this new scholarly book gives to Kitabatake the place due to him. Having read the book I am captivated by it and I shall come back to it. Its value is enhanced by the excellent bibliography. This fine work, which does honour to Japanese scholarship, has to me still more value because of the great kindness of Doctor Kato and the Meiji Japan Society. I hope you will forward my greeting to Doctor Kato, and also to my good friend from Leipzig, Professor Ishibashi. I send Dr. Kato my warm congratulations on his fine achievement and especially my gratitude for his kindness in sending this book to me. As a testimony of broad and intense study of comparative religion it has a real interest to one who has, like myself, devoted the best of his intellect and spiritual power to research in the domain of religion. But this copy has another value to me, because it has been accompanied by your very kind letter, which proves once more that the Japanese Nation has in Your Excellency not only an eminent diplomatist but also a distinguished representative of the entire culture of your great Empire.

Believe me, my dear Envoyé,

Sincerely and thankfully yours,

D. N. Söderblom.

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The City of Renown and Other Poems by Charlotte and Reginald Salwey Published in London, 1919.

This is a book of poetry containing 31 poems, some of which appeared previously in *Oriental Journals* (mention is made of a Bombay magazine). The authors are writers of elaborate and elegant verses in rigid traditional forms. We do not know what English critics have said about these poems. But of the two Mrs. Salwey claims our special attention by taking up some Japanese subjects, such as "Lines on the Sokui-shiki of H.I.J.M. Yoshihito," "On Shinagawa River," and Japanese Epigrams. Of these the first was written in 1915, and we see the poetess has a knowledge of things Japanese, such as the Three Sacred Treasures and the palaces of Kyoto. But what is remarkable is that when she adopts our hoku form, how she turns at once from a poetess of tradition to a verlibrist, as indicated in the following examples:—

A Passing Vision.

I saw her sweet pale face,
Our hour within the crowd,—and then—
Another filled her place.

Gulls at Play.

Along the pool they run,
Then float on silent restless wings
Silvered by spring's pale sun.

Down by the Quay.

Aided by sun and breeze
Tall ships are whispering at the quay
Their record of far seas.

Even Oxford and the year 1914 are depicted in like form and made congenial to us.

Oxford.

The restless day has passed.
High o'er the town, the Curfew Bell
Bids man to rest at last.

The Fourth of August, 1914.

All night the watch-day wept.
And lo! at morn throughout the land
The news of battle swept.

Her sympathy toward our south-western islands is conspicious and beautiful:

The Coral Isles.

This song I send to you
Lapped in the far Pacific Sea,
Peaceful and free Liu-Kiu!

The Liu-Kiu Isles.

Oh! how I long to view
Thy violet Seas—Thy coral shores,
Thy red trees, fair Liu-Kiu.

T.O.

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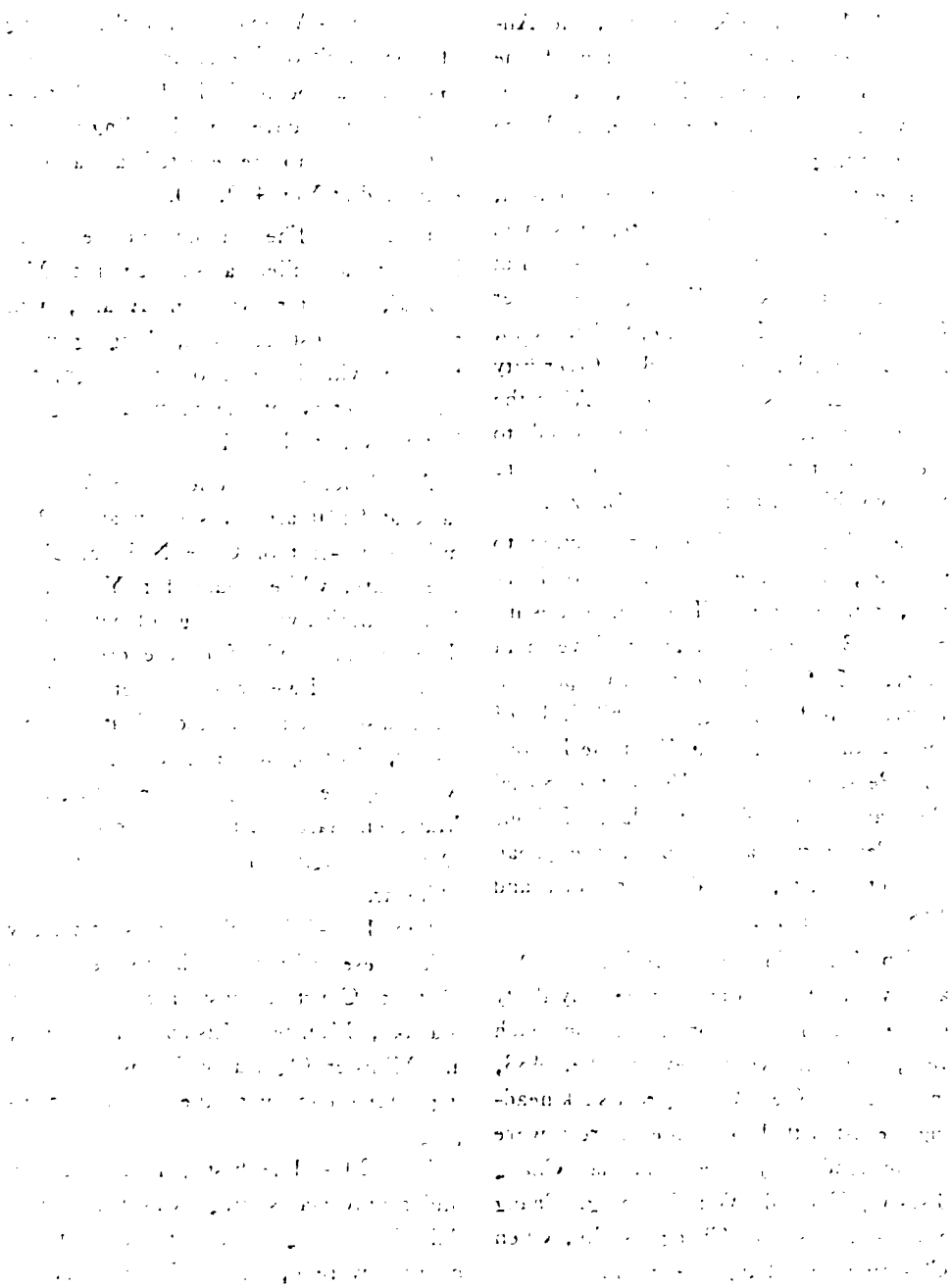

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The Editor's Diary

FEB. 11.—The Kigen-setsu, the Anniversary of the Accession of the first Emperor, Jimmu Tenno, was solemnly celebrated at the Imperial Palace this morning.

The third celebration of Kenkoku-sai, the National Foundation Fête, was held this morning in spite of a snow storm at six places in Tokyo: Kudan, the Outer Grounds of the Meiji Shrine, Shiba, Ueno, Asakusa and Fukagawa Parks. Over fifty thousand citizens participated. After the ceremony was over, they marched to the front of the Imperial Palace where they worshipped and shouted Banzai.

Feb. 13.—Candidates for election to the Diet, today, the final day of registration, totalled 969. The candidates include 343 of the Seiyukai or Goverment Party, 345 of the Kenseikai or Opposition Party, 31 of the Jitsugyo-Doshikai, 16 of the Kakushinto Party, 40 of the Labour and Peasantry Party, 19 of the Social Popular Party, 14 of the Japan Labour and Peasantry Party, 10 of the Japan Peasantry Party, 2 local proletarians, and 145 independents.

Feb. 14.—The Imperial Military Academy has had on an average only thirty Chinese applicants for admission each year, but this year they number 483, those sent by Gen. Chiang Kai-shek heading the list with 173, while the rest were recommended by Field-Marshal Chang Tso-lin, Generals Wu Chi-ming, Chang Shuch-liang, son of Chang Tso-lin, Chen Chi-ming, and Tang Sheng-chi.

Feb. 15.—An extension of the building of the Tokyo Prefectural Fine Art Gallery has been decided on. A two-storied annex covering a building area of 800 *tsubo* is to be erected at a cost estimated at Yen 400,000.

Feb. 16.—The Labour and Peasantry Party today filed a suit against Mr. Suzuki, Minister for Home Affairs, with the Tokyo District Court, charging interference with its election compaign, the chief secretary of the party alleging 80 instances up to Feb. 15.

An American steamer (7,355 tons) sank at 9:40 a.m. yesterday about 100 miles south-east of Cape Nojima, Chiba Prefecture, while bound for Yokohama from America with a cargo of petroleum. The captain and 15 of the crew were drowned. Twenty-one other seamen were discovered and rescued at 11 a.m. to-day, drifting while grasping floating wood, by the small Japanese fishing boat Matsusen-maru (21 tons) owned by Denjiro Sugiyama of the town of Odawara.

Feb. 18.—The Labour-Peasantry Party today presented a complaint to the Tokyo District Court against Premier Baron Tanaka, Minister Mitsuchi of Finance, and Minister Ogawa of Railways, alleging interference with the election campaign.

Feb. 20.—The first general election under universal suffrage was held today. All the voting booths throughout the country were opened at 7 a.m. About

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13,000,000 voters exercised their right by 6 p.m.

Feb. 23.—The result of the general election became known today as follows: Seiyukai 218; Minseito 217; Jitsugyo-Doshikai 4; Kakushinto 3; Social Popular Party 4; Japan Labour-Peasantry Party 1; Labour-Peasantry Party 2: Independents and others 2; 466 total.

Feb. 24.—Big forest fires broke out today in Kagawa and Tokushima Prefectures in the former of which a fine forest covering more than 1,000 square *cho* was devastated, while in the latter a forest area of over 1,500 square *cho* was reduced to ashes. In Tokushima Prefecture the fire destroyed some fifty houses.

Feb. 25.—One of the trial flights to prepare for the trans-Pacific flight was started this morning. At 8 a.m. Mr. Kaieda, one of the participants left Ōmura in West Japan on a machine, as pilot, with two passengers. He made a 600 mile flight in 5 hours and 55 minutes, and safely arrived at the Kasumigaura naval aerodrome in Chiba, north east of Tokyo.

Feb. 26.—The Election Reform Commission organized by politicians belonging to the Opposition with a view to watching the Government's attitude in the election campaign held a meeting in Tokyo today, when reports were made on what had been observed in various districts. They alleged:

(1) In the election the Government's control of the campaign was inclined to be partial; that is, the authorities were generous to their supporters while too strict with the Opposition and the proletarians.

(2) In certain prefectures the Government restricted public speeches unlawfully.

Feb. 27.—Election campaign offences have been numerous. According to what has so far been published by the Criminal Affairs Bureau in the Ministry of Justice, two candidates in Tokyo, two in Osaka and one in Morioka Prefecture, have been prosecuted, charged with infringement of the Election Law, up to Feb. 25. Throughout the country 1,227 persons have been indicted.

Feb. 28.—The Cabinet today informally decided that the extraordinary session of the Imperial Diet shall be convoked on April 20 for two weeks.

Feb. 29.—A trial flight preparing for the trans-Pacific flight, the second Kasumigaura-Ōmura non-stop flight covering 600 miles which was started today ended in a fatal accident. The machine was piloted by Mr. Suwa, with Mr. Goto and First Lieutenant Okamura of the Navy as passengers. Both Suwa and Goto were to participate in the Pacific flight. The airplane left Ōmura in Kyushu at 8.05 a.m. direct for Kasumigaura. When in the air above Furudera-mura, Fujitsu-gun, Saga Prefecture, about twenty minutes later, it came into collision with a tree while descending in order to avoid the clouds. The machine immediately capsized and fell to the ground. It was burnt following the explosion of the gasoline tank, killing Mr. Goto, while Mr. Suwa and Lieutenant Okamoto were seriously hurt. Mr. Goto was one of the foremost airmen in civilian flying circles in Japan. He held a First Class Flying diploma.

March 1.—An Imperial Rescript order-

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ing the convocation of the Diet was promulgated.

It was announced by the Imperial Household Department that H. I. H. Princess Hisa-no-miya, the infant second daughter of Their Majesties, was taken ill.

March 2.—As the naval airplane carrier Akagi has been completed, it was decided that on April 1 a new flying squadron would be organized and ioin the Combined Fleet. Hitherto no flying squadron has been included in the fleet organization as an independent unit as in England and America.

March 5.—According to an announcement of the Household Department, H. I.H. Princess Hisa-no-miya's disease was diagnosed as septicaemia.

March 6.—Today is the 26th anniversary of the birthday of Her Majesty the Empress, but as Princess Hisa-no-miya is in a serious condition, Her Majesty refrains from formally celebrating the occasion.

Three cases of small-pox broke out in the city of Tokyo.

March 7.—At the general meeting of the Dai-Nippon Hotel Association held yesterday and today at the Tokyo Station Hotel, they unanimously passed a resolution for hospitably welcoming tourists from the United States and giving them more facilities and comforts.

March 8.—The Imperial Household Department announced that H.I.H. Hisa-no-miya passed away this morning. She was born on September 10 last year.

March 9.—The total amount of Japan's specie deposited abroad was reduced by some 10,000,000 yen during the past two months, reaching about 170,000,000 yen at the end of last year. This decrease is principally due to the payment of interest on foreign loans.

March 10.—Mr. Seijiro Tanaka, ex-Director of the South Manchuria Railway Company, who accompanied Viscount Goto on his recent visit to Russia, has decided to visit Moscow again, leaving the capital in a few days. It is said that the principal object of his second visit is to enter into negotiations with the Soviet authorities for an economic convention between the two Powers.

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